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OCTOBER 1996





COVER: The dining area of a residence in Big Sur, California. Architecture by Mickey Muennig. Interior design by Craig Wright. Photography by Mary E. Nichols. See page 190. ABOVE RIGHT: A house near Sun Valley, Idaho, designed by architect Mark Mack. Interior design by Holly Hulburd. Photography by Alan Weintraub. See page 158.

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WHAT JEAN SCHLUMBERGER KNEW
ABOUT THE HAND OF A WOMAN

How sixteen precious stones entwined in gold
will reflect her spirit, embrace her style
and engage her heart.



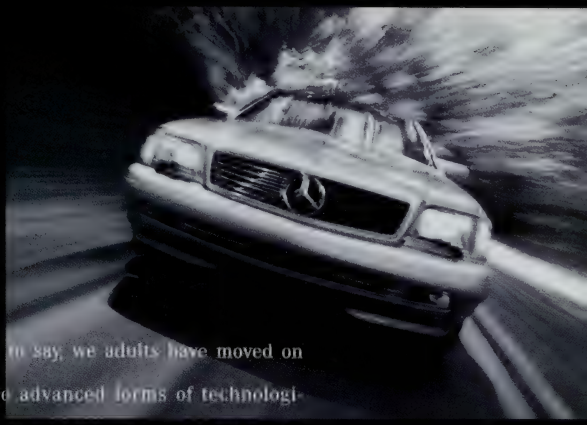
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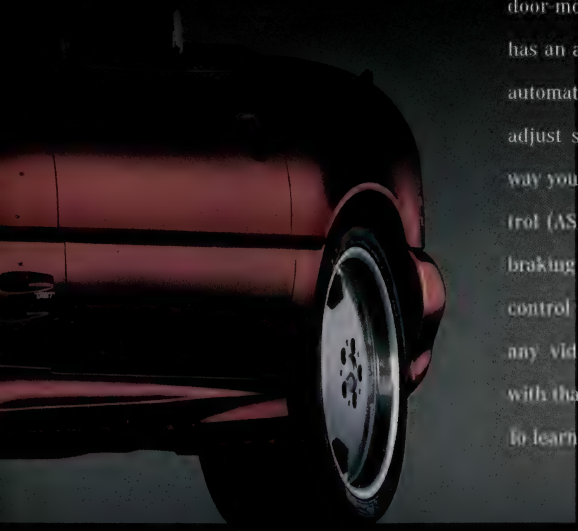
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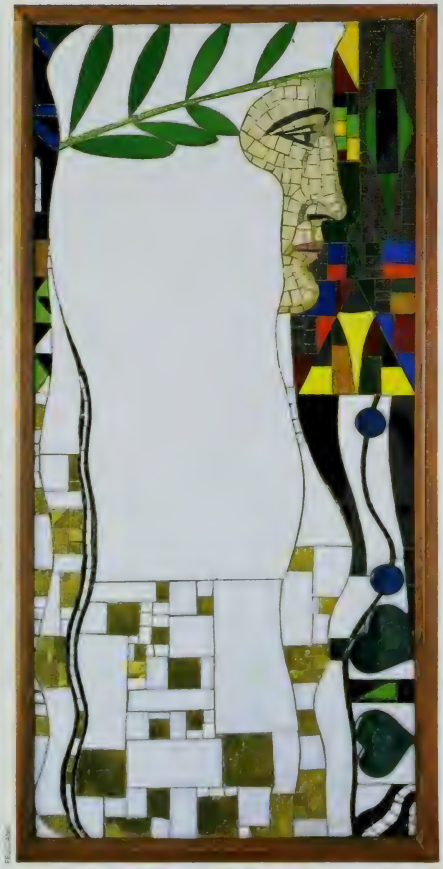


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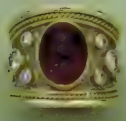

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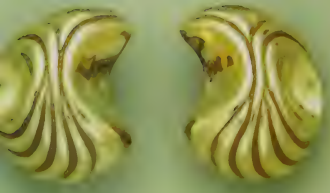
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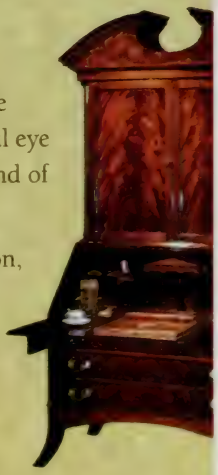
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"I HAD THE BEST TIME READING ANNIE DILLARD'S STORY."

Margaret Owings's thirty-nine-year-old Wild Bird residence ("Revisiting Big Sur's Wild Bird," June 1996) is both stunning and spiritual—and has such relaxed elegance. Extraordinary! By far *AD*'s best portrait this year.

A. Wm. Modrall
Colorado Springs, Colorado

In his story about Wild Bird, Paul Goldberger declares, "Nothing quite like the Owings house had been built in Big Sur before." If he means building, as he puts it a little farther on, with "ambitious architectural intentions," then where does that leave Nepenthe, the restaurant created by Bill and Lolly Fassett, just a few miles north of Wild Bird on Highway 1? Earlier in the piece he invites the reader to agree that "surely the spiritual parent of all of these buildings is the house that... Nathaniel Owings built." Is he really unaware that Nepenthe, completed in 1948 and opened in 1949, thus predates Owings by almost nine years? As for Goldberger's invoking the name of Frank Lloyd Wright, I suggest Wild Bird's architectural debt, if it has one, is owed solely to Mark Mills, the "local architect" who, Goldberger tells us, "assisted" Owings. It's interesting, Goldberger's twice raising Wright's name in connection with a building attributed to Owings. As a young man Mills spent four years at Taliesin. Using that background as one guide at least, wouldn't the Wrightian influence Goldberger sees seem easier to account for?

Timothy Maiden
Fairfax, California

What a pleasant surprise to find the last June issue of *Architectural Digest* at the gift shop while staying at the Grove Park Inn, in Asheville, North Carolina. While reading in the sitting area of the Vanderbilt Wing I was thrilled to find the wonderful article that covered my very surroundings. The Grove Park Inn has always been one of my favorite vacation destinations, and I have enjoyed seeing the attention to detail that the hotel has taken in its preservation and restoration work. You are correct in saying that the inn is one of the most important vestiges of the Arts and Crafts Movement. Please continue sharing with your readers some of the places where those of us with our eyes on design and restoration can combine rest and relaxation with our passion for the arts.

Rebecca Scherbak
High Point, North Carolina

Oh no! The American country house issue again (June). The first time was a change, but year after year, who cares? A bit of relief in "Sylvania on the Hudson," but even *that* magnificent exterior sheltered an interior that can only be described as dull and careful—modern architectural classicism without the guts and nerve of the real thing. Finally, "Sheepwagons Ho!"—Sheepwagons Go!

Tony Mavilia
Forest Hills, New York

I had the best time reading Annie Dillard's story (Guest Speaker, June). When did *AD* get so hip?

Brint Motheral
Pittsburgh, Pennsylvania

Thomas Jefferson, the third United States president, may have said, "Architecture is my delight" ("Historic Architecture: Edgemont," June). However, as the great-great-great-great-great-granddaughter of our second president, John Adams, I must say, *Architectural Digest* is mine!

Rosemary Adams Maechtle
Elburn, Illinois

I read "Seaside Harmonies for Jimmy Buffett" (June) with great pleasure. Mr. Buffett never fails to delight with his musical and literary creations, and what is obvious between the lines of your story is that his creative spirit is alive and well and has found a most suitable home.

Joan Gregory
Rockville, Maryland

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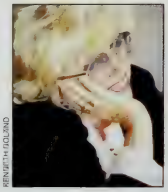
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KENNETH HOLLAND

Design touches nearly every aspect of our lives, and Architectural Digest is always looking for ways to express that editorially. This month we introduce an occasional column about autos, which for many of us represent the biggest design investment we make after our homes. There's more to a car than its design, of course, but AD Autos will use design as a lens through which to examine the world of automobiles today. Our first column (see page 82) is written by Paul Goldberger, the Pulitzer Prize–winning architecture critic for The New York Times. Need I say more? Next month look for new interiors by Thomas Britt and Juan Pablo Molyneux, an architectural jewel in Switzerland by Gwathmey Siegel and a visit with political writer Tom Wicker in Manhattan. We've also put together a special section on Africa, whose remarkable landscapes have given rise to equally remarkable design.

Paige Rense

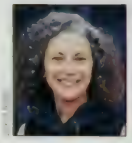
Editor-in-Chief

Avis Berman is the author of *Rebels on Eighth Street: Juliana Force and the Whitney Museum of American Art*. She is working on a book about Whistler and the literary world, to be published by Clarkson Potter.

Susan Cheever, an *Architectural Digest* contributing writer, is the author of *Home Before Dark*, a book about her father, John Cheever, and *Treetops: A Family Memoir*, as well as five novels.

Susan Dooley, who lives on the coast of Maine, has written about gardens for *Self*, *The Washington Post* and *Forbes FYI*.

Michael Frank, an *Architectural Digest* contributing writer, has written for *The New York Times*, the *Los Angeles Times* and *Antaeus*.



Elizabeth Gaynor has written several books on architecture and design with photographer Kari Haavisto, including *Scandinavia: Living Design* and *Russian Houses*.

David Gebhard, an architecture critic and historian, died in March. His many books on architecture include *Robert Stacy-Judd: Maya Architecture and the Creation of a New Style*.

Joseph Giovannini, an *Architectural Digest* contributing writer, is working on a book about contemporary architecture.


KEN NAHOUM

Paul Goldberger is the chief cultural correspondent and a Pulitzer Prize–winning architecture critic for *The New York Times*.

Diana Ketcham has written for *The New York Times* and *The New Republic*. She is the author of *Le Désert de Retz*, which was published last year by The MIT Press.

Roberta Klein, who lives in Miami, writes about design and architecture.

Robert Rosenblum is a professor of fine arts at New York University and the author of *Modern Painting in the Northern Romantic Tradition* and *Paintings in the Musée d'Orsay*.

Penelope Rowlands, a former Paris correspondent for *ARTnews*, has contributed to *Vogue*, *Art & Auction* and *Premiere*.

Jeffrey Simpson is an *Architectural Digest* contributing editor and the author of *The Hudson River 1850–1918* and *American Elegy*, which was published in September by Dutton.

Suzanne Stephens, an *Architectural Digest* contributing writer, is on the board of directors of the Architectural League of New York and Sir John Soane's Museum and is a member of the editorial board of Monacelli Press.

Robert Stone, the author of *A Flag for Sunrise* and *Outerbridge Reach*, won a National Book Award for *Dog Soldiers*. His collection of stories, *Bear and His Daughter*, is being published next spring by Houghton Mifflin.


CARLYN NEVILLE

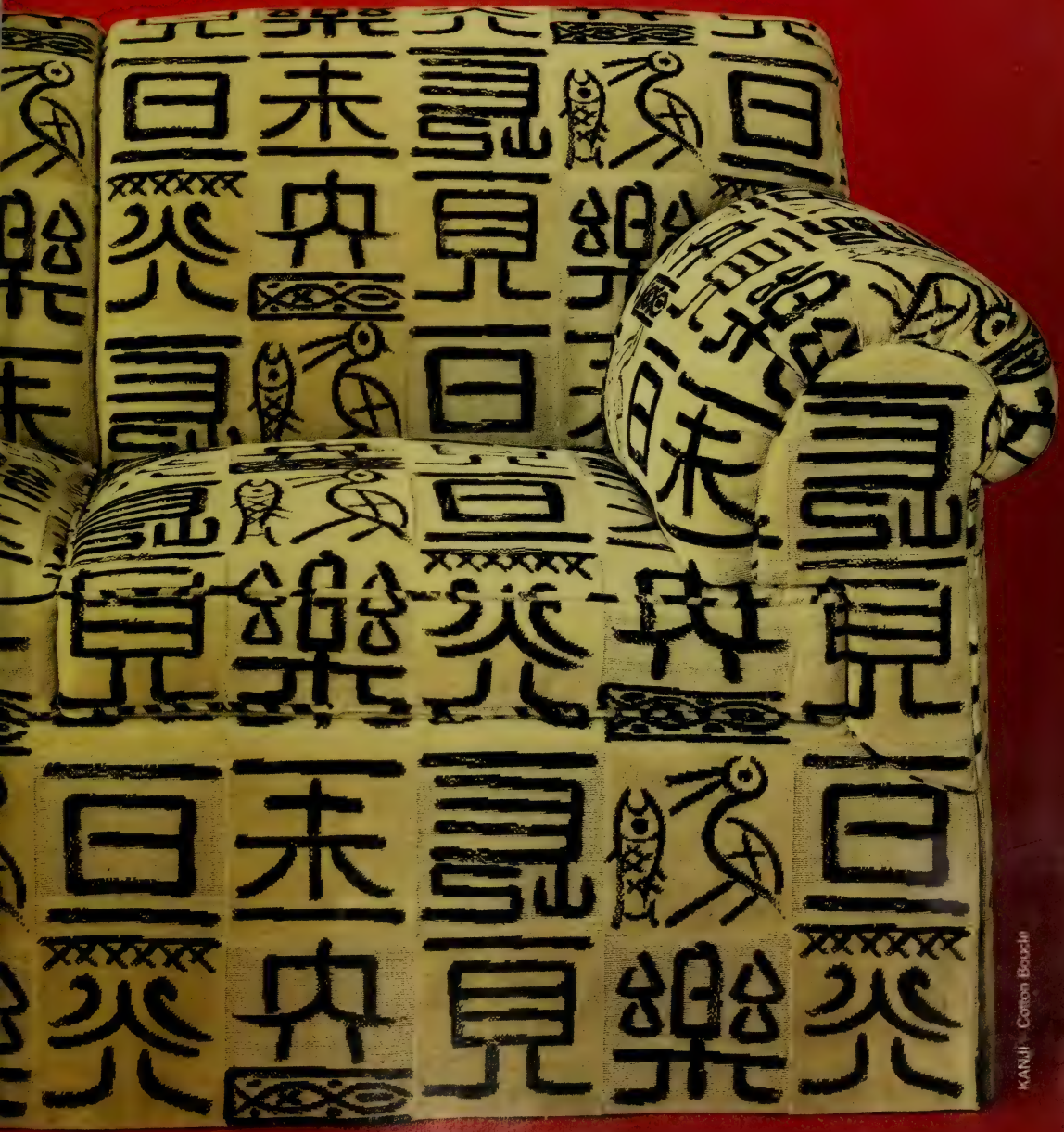
Peter Viertel, a screenwriter, novelist and playwright, is the author of *Love Lies Bleeding* and *White Hunter, Black Heart*. He divides his time between Spain and Switzerland.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.

William Weaver, an *Architectural Digest* contributing writer, won PEN translation awards for *The Name of the Rose* and *Foucault's Pendulum* by Umberto Eco. His most recent publication is the English translation of Eco's *The Island of the Day Before*.

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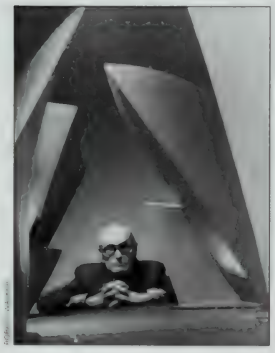
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AD AT LARGE

SCULPTED ARCHITECT

This is the way I do architecture now—by hand," says **Philip Johnson**, describing *Turning Point*, a sculpture he designed for the campus of Case Western Reserve University in Cleveland. To be dedicated this fall, the circular grouping of five elements (below) lists and soars to a height of 20 feet.

Johnson, 90, is "always looking for something new," he remarks. "They say I'm the leading architect because I change all the time or I'm the worst architect because I change all the time. And now I'm doing sculpture and I call it architecture. Some people would argue that there's nothing architectural about it, since it doesn't shelter anything. Well, function is not so important. Is Stonehenge architecture or isn't it? What's the function of a Beethoven symphony? You spend two, three hours listening to it and you're transformed. Go inside the piece and have it wrap itself around you. That'll be the test." Case Western Reserve University, 216-368-2000.

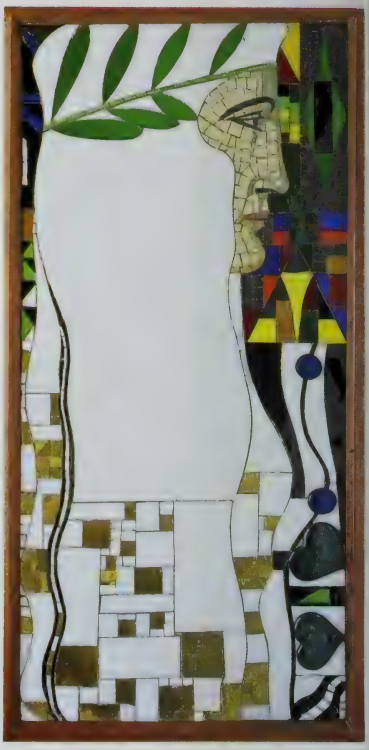




VIENNA'S NEW LOOK

In 1901 ten graduates of Vienna's School for the Applied Arts formed a group called Viennese Art in the Home with the idea of unifying arts and crafts so that artists became the craftspeople of society. A 1903 exhibit of Art in the Home's interior design, furnishings, tableware and decorative items was hailed by the press.

Historical Design in New York will introduce the group's works in an exhibit titled **"Vienna: Art in the Home, 1900–1930."** Among the 100 examples of applied and graphic arts on view Oct. 16–Jan. 18 are a 1908 Leopold Forstner mosaic panel of a head wearing a laurel wreath, a Josef Hoffmann table of ebonized maple and gray marble made in 1904 for the artist Carl Moll, a 1902 Jakob Soulek cabinet of stained oak with checkerboard inlay and a Koloman Moser white-lacquered wood table made ca. 1904 for the fashion boutique of Emilie Flöge, Gustav Klimt's companion and a supporter of the arts. "The Soulek cabinet bridges the gap between the British Arts and Crafts and the new look in Vienna. It looks like it had to be by Ashby in the British Arts and Crafts period. But the inlay in a geometric pattern was something the British didn't do, and you know it had to be Viennese," says Jonathan Hallam, Historical Design's director. Historical Design, 306 E. 61st St., New York, NY 10021; 212-593-4528.



FELICIANO

Joseph Urban's 1902 salon table (above), a mosaic panel by Leopold Forstner (right) and a ca. 1902 cabinet by Jakob Soulek (below)



ED WATKINS

continued on page 30

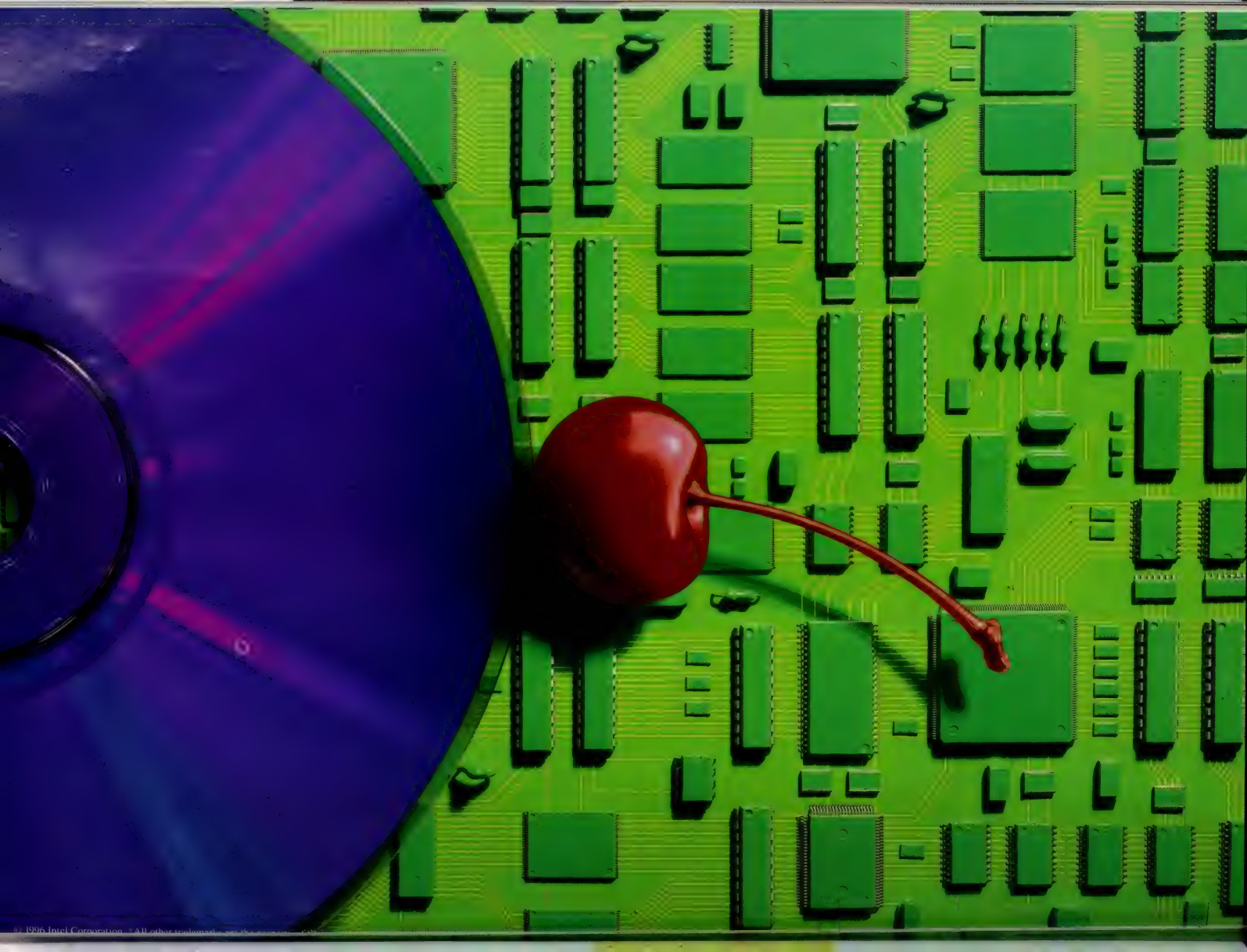
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SUITED TO THE OBJECT

I'm a shopaholic. I can't walk out of a store without buying something," says Tommy Perse, who with his French-born wife spends at least half the year traveling and doing what he likes best—shopping for unusual items that become the decorative backdrop for the fashion he purveys from **Maxfield,** his concrete-and-steel bunker in Los Angeles.

Perse's finds are displayed selectively and rather sculpturally amid the Hervé Leger dresses, Gucci handbags, Chrome Hearts leather jackets, Prada shirts and Paul Smith sunglasses. In spring there was a shiny 1930s North Carolina cherry



TIM STREET-PORTER



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TIM STREET-PORTER

Maxfield's owner Tommy Perse (above left) with the Bambooclette bicycle; Eero Arnio's suspended bubble chair (above)

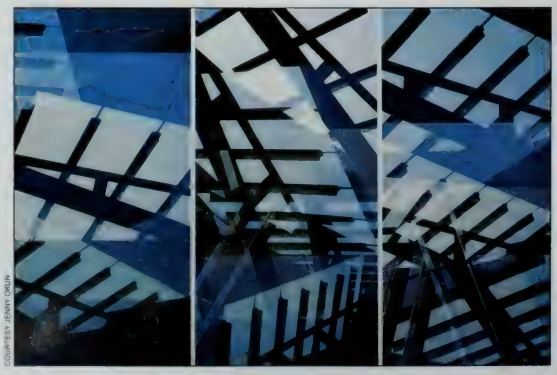
The rear entrance to the store (left); a table lamp by a Guadelupan artist (far left)

trawler alongside table lamps with offbeat hat shades by a Guadalupan artist and Eero Arnio's 1970 suspended bubble chair. In July a vintage mirrored dressing table and a 1953 Lambretta motorcycle shared the floor with a modern steel chair and a display of Murano vases, while quilts from Lebanon were rolled up near the latest rage from Vietnam, the Bambooclette bicycle, made of bamboo.

What's in store for the winter? "I'm researching antique Chinese furniture for a world-class event. That's all I'll say," Perse says. Before he went to Europe, Perse visited a friend in Mexico and bought out his collection of colonial santos, retablos and paintings—50 pieces, all on the theme of archangels. In Europe he's bought 19th- and early-20th-century demonic bronzes ("People are interested in anything with devils or satyrs on it, and I always have those things"), a complete Lalique beverage set, vintage clocks, Hermès desk accessories and cigar accessories. "I like the fact that people come in to look for a suit and find a French clock," says Perse. Maxfield, 8825 Melrose Ave., Los Angeles, CA 90069; 310-274-8800.

MOUNTED ARCHITECTURE

Artist **Jenny Okun** will have her first New York show of abstract photomontages printed via computer on Arches paper in October. "For ages I wanted to print my photography using computers, but it was such an expensive process. I started using the Iris ink-jet printer two years ago because there are more colors available and it prints on watercolor paper. David Hockney does it," says the American-born Okun, who studied painting, photography and film in London. For some 20 years she has been representing unique examples of architecture through photomontages involving multiple exposures of a single negative. "I'm trying to make architecture look as though it's timeless," says Okun, who has photographed the train station in Lyons, France, and residences designed by such architects as Charles Gwathmey, Frank Israel (the Goldberg Beam house, left) and Ricardo Legorreta. Claudia Carr Gallery, 478 W. Broadway, New York, NY 10012; 212-673-5518.



COURTESY JENNY OKUN

continued on page 32



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An Etruscan ram's head (above) and a Phoenician *chalkophon* (below)

APPEAL OF THE ANCIENTS

Egyptian works of art and classical antiquities, some from private collections, will get prominent play at **The European Fine Art Foundation** (TEFAF) fair in Basel Oct. 26–Nov. 3. A Phoenician *chalkophon*, a bronze musical instrument made around the 7th or 8th century B.C. and one of only two known examples in the world, is being offered by Antiken-Kabinett of Frankfurt. Royal-Athena Galleries, one of the few U.S. dealers among the 125 that will be showing, has a large Egyptian limestone bust of Tuthmosis III, who reigned from 1504 to 1450 B.C., and a Roman marble statue of Thalia from the 2nd century A.D. Oriental works are well represented. Vanderven and Vanderven Oriental Art of Belgium thinks a Chinese cloisonné-and-champlevé bowl from the Qianlong period (1736–1795) may have been part of a birthday service for the imperial court. TEFAF Basel, Building 4, Messe Basel, Messeplatz, CH-4021 Basel, Switzerland; 41-61-686-2020.



COURTESY ANTIKEN KABINETT

RUGS OF THE STARS

Antique-rug dealer **Eberhart Herrmann** has a new spin on the way carpets were designed: The same geometric patterns based on astrology and numerology are found in most carpets. "It makes a fascinating link with sacred sites, where the so-called sacred geometry underlies their layout," says Herrmann, whose theories are explained in a catalogue published in conjunction with a show Oct. 4–Oct. 27 of antique rugs (right) at his new gallery near Lucerne. Eberhart Herrmann, 7 Schöneckstrasse, 6376 Emmetten, Switzerland; 41-41-620-0844.

A KILN FOR THE AGES

In the 17th century, potters, working at kilns established by the Japanese noble family Matsuura on the island of Hirado, found a pure white clay that allowed them to make porcelain as fine as contemporary Chinese Ming Dynasty ware. The products of the kiln, named **Hirado**, were made only for the Matsuura family for 200 years. The pieces, ranging from sake bottles to incense burners to narrow-necked vases—and including small sculptures of animals—are usually white with decoration in cobalt blue. **Louis Lawrence**, a private English dealer of Asian art and the first exhibitor of Hirado ware in the West in 1981, says, "The clay is so fine that an incision doesn't lose its sharp edge in the firing, and the figures have a delicate precision that is unique."

This month there are two displays of Hirado porcelain in New York. **Flying Cranes Antiques** in the Manhattan Art and Antiques Center will have an exhibition of Hirado animal sculptures for sale from the collection of owners Clifford and Jean Schaefer. The Schaefers will also have Hirado incense burners (above) and other objects at the **Arts of Pacific Asia** show Oct. 11–14 at the Gramercy Park Armory. Louis Lawrence, who is completing the first definitive book on Hirado, will lecture at the show on Oct. 13. Flying Cranes Antiques, 1050 Second Ave., New York, NY 10022; 212-223-4600. Louis Lawrence, by appointment only, 58 Davies St., London W1Y 1LB; 44-171-493-0043.



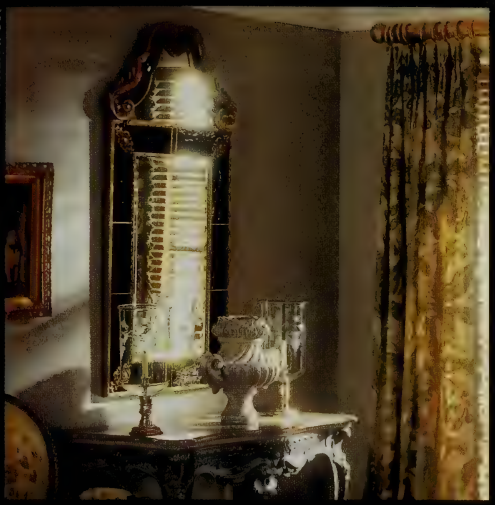
COURTESY FLYING CRANES ANTIQUES



COURTESY EBERHART HERRMANN

continued on page 36

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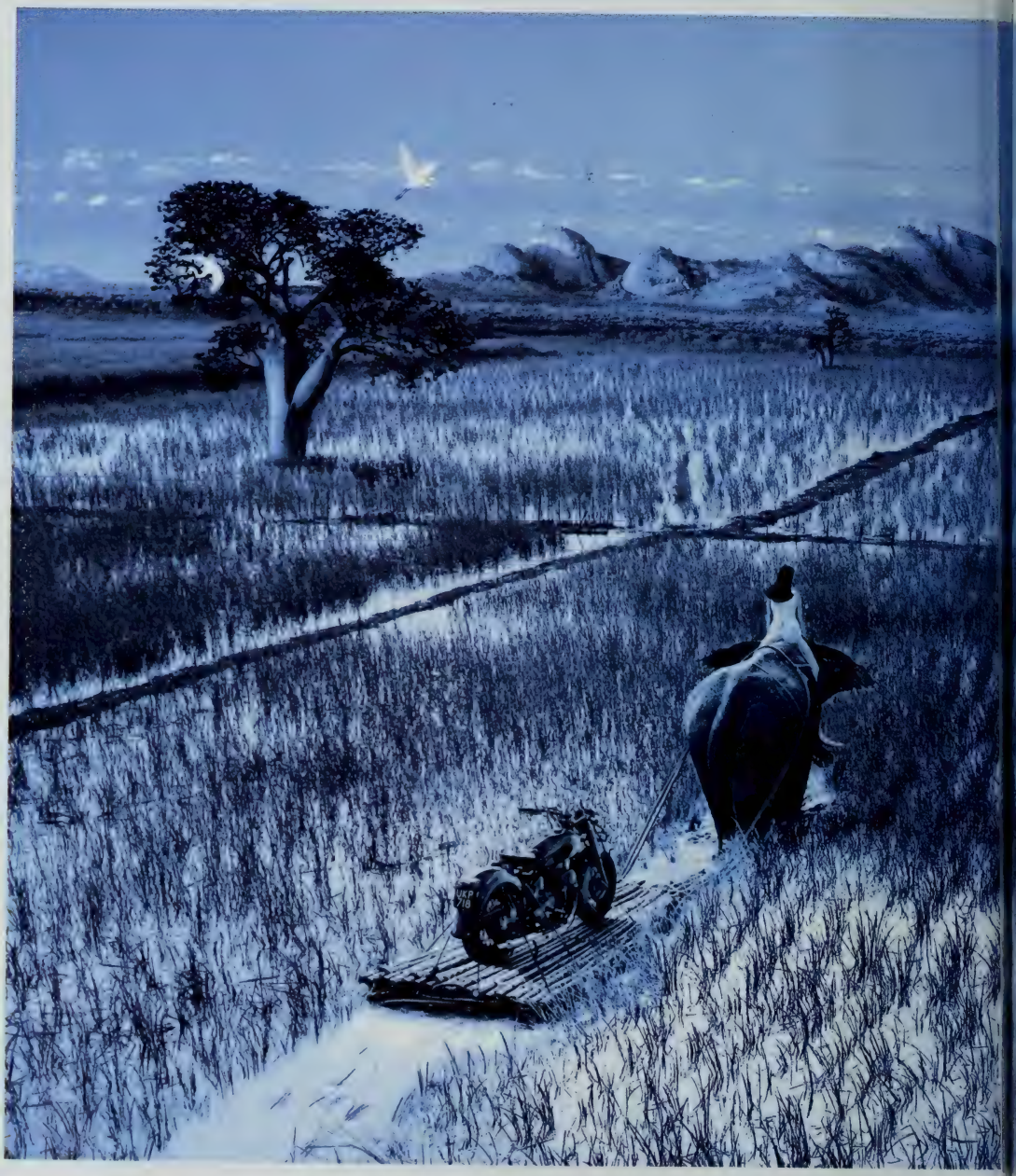


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AESTHETICALLY APPEALING

I prefer not to use the word *Victorian* because it has a stigma. Most people think it's what Grandma had—dark woods, mass-produced ugly furniture. I'm fighting the prejudice against that period. I carry lots of pale woods, simple styles people wouldn't believe are Victorian," says antiques dealer **Margot Johnson**. Determined to prove her point, she has expanded her Upper East Side space to include a clean, modern-looking room to show how her late-19th-century American furniture can work in contemporary interiors. Johnson's gallery is housed in an early-19th-century limestone mansion once owned by the Sloane family, and she calls her new space (above) the garden gallery because it incorporates a garden and fountain. "That's just for atmosphere. I don't sell garden furniture," she says. While the mood in the garden gallery is light, in contrast with the boiseried walls upstairs, she offers the same type of furniture in both spaces—the finest examples of Aesthetic furniture made by the top cabinetmakers of the period, the Herter Brothers, Louis Comfort Tiffany, Kimbel and Cabus, Pottier and Stymus, and others who made custom furniture for America's wealthiest families. To Johnson, the Herter Brothers reign supreme. She has a carved oak console made for W. H. Vanderbilt with Egyptian feet and a *rosso antico* marble top weighing 600 pounds and crowned with a nickel-plated gallery. Her selection also includes a Moorish-looking Herter Brothers cabinet inlaid with brass and ebonized side chairs inlaid with sunflowers, as well as R. J. Horner *faux*-bamboo furniture. Decorative items include Christopher Dresser and Rookwood ceramic urns and large wrought iron andirons decorated with brass sunflowers designed by Thomas Jeckyll in 1875. By appointment only. Margot Johnson, 18 E. 68th St., New York, NY 10021; 212-794-2225.





DIETMAR

MODERNISM RULES

I wanted to upscale my merchandise, keep it interesting," says **Paul Donzella**, who has remodeled his gallery and reopened it with select furniture not often seen on the market. He just acquired a small cache of furniture made in the late 1930s by Hugo Gnam, Jr. "His pieces are great examples of a changing direction in modernism at the time. They have streamlined proportions and also incorporate some of the curves that began to emerge in the 1940s," says Donzella, who has a pair of armchairs, double dresser and low table by Gnam. Donzella continues to offer Robsjohn-Gibbings furniture, but he's concentrating on custom pieces, such as a pair of settees and a lamp table on hoofed feet. Works by Ed Wormley (above), Tommi Parzinger, Paul Frankl, Gilbert Rohde, James Mont, Gio Ponti and Ico Parisi dominate the space, which this fall has canvases by Paul Mathieu and Michael Ray. Donzella, 90 E. 10th St., New York, NY 10003; 212-598-9675.

NEW YORK IRISH

Irish antiques dealer Chantal O'Sullivan's latest adventure is a new venture—a 3,200-square-foot shop in New York for her Irish decorative arts (right). "I'm going to show some of my finer pieces. One or two good pieces placed in a town house seems to be the trend in London, Dublin and New York," she says. For the New York debut of **O'Sullivan Antiques** this fall, she'll have a 19th-century carved gilt console and mirror with such Celtic motifs as a harp and an Irish crown; a set of four ca. 1770 carved limestone urns from Uppercourt House; a leather-topped William IV mahogany table believed to have been made by Strahan in Ireland; and 22 Gainsborough-style chairs made ca. 1915 covered in green leather with brass nailheads. The shop is in the care of John Clarke, grandnephew of Harry Clarke, the Irish stained-glass maker. O'Sullivan Antiques, 51 E. 10th St., New York, NY 10003; 212-260-8985.



COURTESY O'SULLIVAN ANTIQUES

continued on page 39


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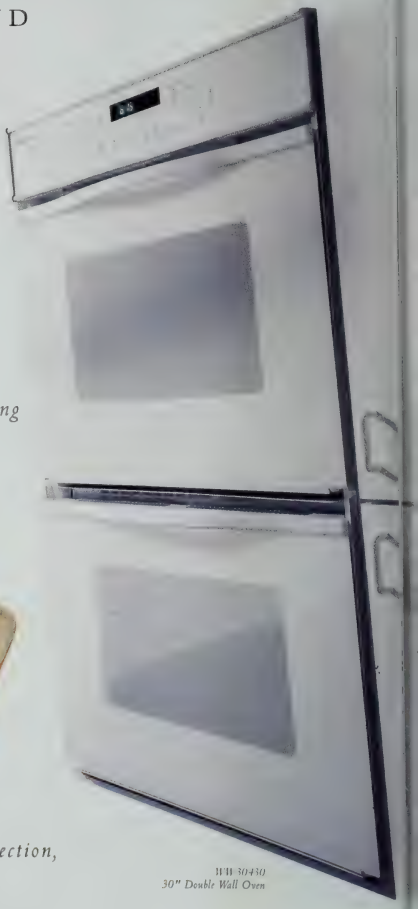
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PARISIAN PANORAMAS

The discovery of a rare panorama of Paris gave **Nicolas** and **Alexis Kugel** the idea to hold their first exhibition since 1963, a display of 80 paintings and sketches of the City of Light between 1680 and 1840. The 26-foot gouache panorama, which presents a 360-degree view of Paris from the roof of the Pavillon de Flore at the Louvre, had been sitting in a box belonging to a private collector ever since Pierre Prevost painted it in 1813. "We've never seen anything like this—no one has," say the Kugels, who are their family's fourth generation of Parisian dealers. The show, which ends Oct. 26, includes a group of ten oil paintings from the 1830s by Giuseppe Canella depicting scenes of Paris that no longer exist, such as a view of the boulevard Montmartre with the two rotundas of the Theater of the Panoramas, destroyed in 1831. Also on display: 15 of Jacques Rigaud's ca. 1730 pen-and-india-ink washes that led to his celebrated series of engravings of Versailles, the Arc de Triomphe and other French monuments; and Georg Opitz's large-scale *Le Chanteur des Rues*. During the exhibit the hundreds of objects and furniture from the gallery (above) will be housed across the street in a late-neo-Gothic shop that was a design house at the turn of the century. The Kugels plan to keep the new quarters to display the several areas they specialize in: 17th- and 18th-century French furniture, old-master paintings, Renaissance bronzes and works of art, and silver and gold boxes. Galerie J. Kugel, 279 rue St.-Honoré, 75008 Paris; 33-1-42-60-86-23.

A PORTLY PROCESSION

In 19th-century England there was a fashion for paintings of what New York art dealer William Secord calls "shapely sheep, corpulent cows, enormous equines and portly pigs." Bred for competition in livestock shows by everyone from royalty (George III, known as Farmer George, was involved in the game) to farmers, the animals reached gargantuan proportions. They were recorded by naive painters, many of whose works have been shown in the last 20 years by London's Iona Antiques (AD-at-Large, Sept. 1990). For the first time, 25 of these paintings (below) will be seen in the U.S., at the William Secord Gallery Oct. 9–Nov. 9 in an exhibit called **"Square Cows and Round Pigs."** It's being held in conjunction with the publication of the first book on the subject, *Farm Animal Portraits in Britain 1780–1900* by Elspeth Moncrieff. William Secord Gallery, 52 E. 76th St., New York, NY 10021; 212-249-0075.



COURTESY IONA ANTIQUES



COURTESY MICHAEL ASHFORD

BEYOND BUNGALOW

The Arts and Crafts Bungalow is the theme of the **Pacific Coast Arts & Crafts Exposition** Oct. 4–6 at Seattle's Scottish Rite Masonic Center. Geoffrey Diner of Washington, D.C., will have an English oak piano designed by M. H. Baillie Scott, Circa 1910 Antiques of Los Angeles will have an original Teco double oil lamp, Don Marek of the Heartwood Gallery in Michigan is bringing an early Stickley Morris chair, and Michael Ashford will show a contemporary chandelier (above). Pacific Coast Arts and Crafts, Box 85450, Seattle, WA 98145; 206-726-2787. □

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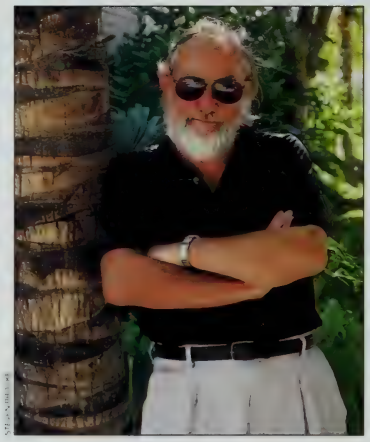
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ROBERT STONE
A NEW YORK CHILDHOOD

"The shabby hotel just hanging on to its gentility is a vanished world," says Robert Stone, author of *A Flag for Sunrise*, *Outerbridge Reach* and the National Book Award–winning *Dog Soldiers*. His collection of stories, *Bear and His Daughter*, is due out next April.



READING THE *AMERICAN INSTITUTE of Architects Guide to New York City* last year, I happened on an unexpected reference: listing (B24a).

Formerly Hotel Endicott/now apartments, Columbus Ave. bet. W. 81st and W. 82nd Sts. W. side. 1889. Edward L. Angell. Converted, 1984, Stephen B. Jacobs & Assocs.

The durability of red brick and matching terra-cotta ornament still preserves a sense of what this hotel once was—both a fashionable and a comfortable place to stay. Lovingly restored as a condominium; at the ground floor are elegant shops framed in understated oak.

The words of the guide here are so delicious and evocative that they have a distinctly New York effect on me: They make me intensely wish I could have seen it. I'm left with a familiar faint ache of regret. And the regret is all the more intense, in the New York mode, because of course I did see it. I grew up in the Endicott.

So why should I feel this pain of deprivation, as though I never did and never will experience such a fashionable, comfortable, elegant piece of the city? The most pernicious thing about New York is that it can make you responsible for everything you miss. There's so much at hand that it always seems like your own fault if somehow in the whirl of it all you miss the magical room, the favorable prospect, the once-in-a-lifetime party. So much can be going on all around you, but miss the sequence, lose the perspective, and presto, it's all gone. And it won't be back.

During my time at the Endicott, the brick went unwashed and the terra-cotta ornaments were dingy; the fashionableness, elegance and comfort of the old place were diminished in more or less that order.

Having started out in a state of prime West Side respectability (always, they say, a shade different from East Side respectability), the Endicott, when I lived there, was in the process of an accelerating descent that would last most of the century. From being a fashionable hotel it must have slipped, gradually, into becoming the sort of place in which Mr. Hurstwood in Dreiser's *Sister Carrie* set up with his mistress at about the time she was finding it necessary to patch his hand-tailored suits, the day he first found an extra drink at the mirrored bar more comforting than a fresh flower in his lapel. Far in the future lay the steam cleaning and restored wood panels, the gracious condos and the Endicott bookstore.

(The last is gone now. It never stops.)

For a decade or so in the course of the building's long decline, I prowled the Endicott from basement to rooftop to closed courtyard. Like a city cat I crammed myself into every space not completely secured, and everything the old place offered was mine, to the extent that I could experience and comprehend it. I saw Mr. Hurstwood's shade, in the stooped, faded gentility of the solitary old parties who held on from the turn of the century, counting out their spare weekly rents from monogrammed money clips. And, hiding behind an elevator grille one winter night during the fifties, I saw the first OD, the first heroin overdose, that I, though probably not the poor old Endicott by then, had ever witnessed.

> I prowled the Endicott from basement to rooftop to courtyard.

Fashionableness, in my years, was of course long gone. There was a little elegance, though. It was far too scattered and ragtag to constitute anything like an ambiance, any more than a few sprigs of lobe coral on a harbor bottom can be called a reef. But it was there, in threads and patches, and you felt its presence owed more to having been overlooked than to any kind of positive preservation.

At the end of a shabby hallway, the worn plaster might reveal a layer of 1880s stamped-tin wainscoting on walls and ceilings that led off into some bleak utilitarian darkness. You could happen on antique writing desks in odd corners of the underlit lobby that were filled with stacks of rotogravure postcards and Art Nouveau *Yellow Book*–style stationery. Here and there was marble, sometimes along stairways, sometimes arranged in geometric patterns under a wafer-thin carpet; increasingly, as time passed, the patterns grew empty-eyed with missing pieces that had been pried out or ruined in the attempt.

My mother and I arrived on the West Side in the late forties, when I was about ten. She had decided to pioneer the practice of single parenthood, which

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LEFT: A turn-of-the century drawing of the Hotel Endicott just after it was built. BELOW LEFT: Glass bricks now adjoin the terra-cotta façade.

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not even all of New York was ready for then. Though possessed of some personal charm, she made her condition no less unconventional by being subject to schizoid attacks and by having her bold solo move represented by me, a surly preadolescent male of no visible gifts. Together, the two of us had managed to fall out of the middle class into that enormous, half-penniless drifting déclassé mass that was so large a portion of the city then and seems since to have disappeared or been displaced or otherwise mysteriously subsumed. The post-fashionable Endicott seemed made for us.

We arrived at the hotel from a furnished room off West End Avenue, pursued by harassment from the Society for the Prevention of Cruelty to Children, which accused her, quite falsely, of violently abusing me and also, correctly, of subjecting me to life with her in an extremely small one-room attic apartment. Since the onset of my mother's illness we'd been moving from one furnished room to another. Someone complained.

Just before Christmas, 1947, we fled to the Endicott, where Arthur, the duty clerk, welcomed us gravely. It was a place of shadows, elderly, slow-moving tenants and soiled circles of electric light. Arthur wore black as though someone precious to him had recently died, but as it turned out, he was not suited for any occasion; black was his color, his customary drape. He seemed to function behind the desk most of the day and night, alternating with a contemporary sharpie named Phil, who fancied zootish, rust-colored suits and a pompadour and who ran a handbook catering to the senior sports.

Christmas, 1947, was the Christmas of the Great Snowfall, the like of which New York has never seen before or since. It was Christmas vacation from school, and, newly resident at the Endicott, I watched the first snow come down just before dusk on the twenty-sixth. Having been somberly assured by both Arthur and Phil that, due to the fire laws, we could under no circumstances have a Christmas tree, my mother and I had gone out, late on the night of the twenty-fourth, to buy a remainder and smuggle it up into our room. Phil and Arthur had both looked the other way at our sneaking it in. And so had Lou, the chief bellman, a man with whose connivance I came to believe during my years at the Endicott that anything was possible.

With our small tree up and decorated, in our back single room, we watched the first flakes fall just before dusk on the day after Christmas. Though it faced the rear, our room at the Endicott had four windows, so even in winter there was a plentitude of light. When darkness fell, the snow increased. We made our way to a Greek diner that then stood on Seventy-seventh and Columbus, the flakes in our faces. We didn't cook in our room on a bootlegged hot plate, as a number of other guests managed to do. For one thing, the hotel didn't allow it. For another, my mother didn't cook, which to her, I think, was the point of living in New York and not getting married.

Back home, we turned the Christmas tree lights on and watched the snow come down and listened to our Philco. By the next morning it was still snowing. I went out as soon as I could get dressed, through the shadows of the lobby and out and across Columbus to the park across the street.

If ever during those years I got a look at the Endicott the builders intended New York to see, it was that day, under the heaps of fresh snow, through the storm. The old exterior elegance had come back with the icing of snow. Showing its lights, surrounded by the blizzard that whirled like time around it, the Endicott held its own in the West Side's cityscape that day and continued to, until the snow grew soiled and icicles warped the tarred roofs and distorted the joints of the fire escape and left the brick even dingier than before.

But with the four windows, all affording a quantity of sky, came an unusable but pleasantly ornamental fireplace. And I was delighted to read in the evac-

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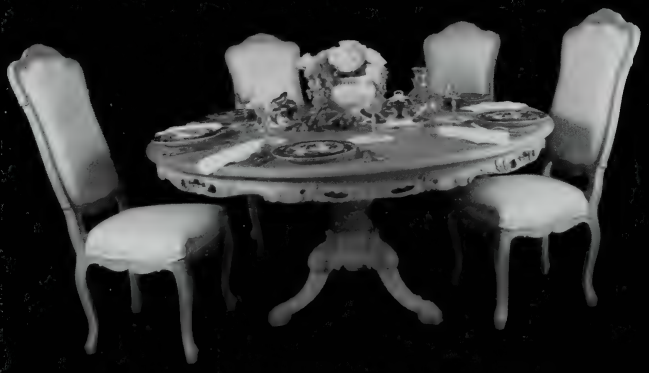
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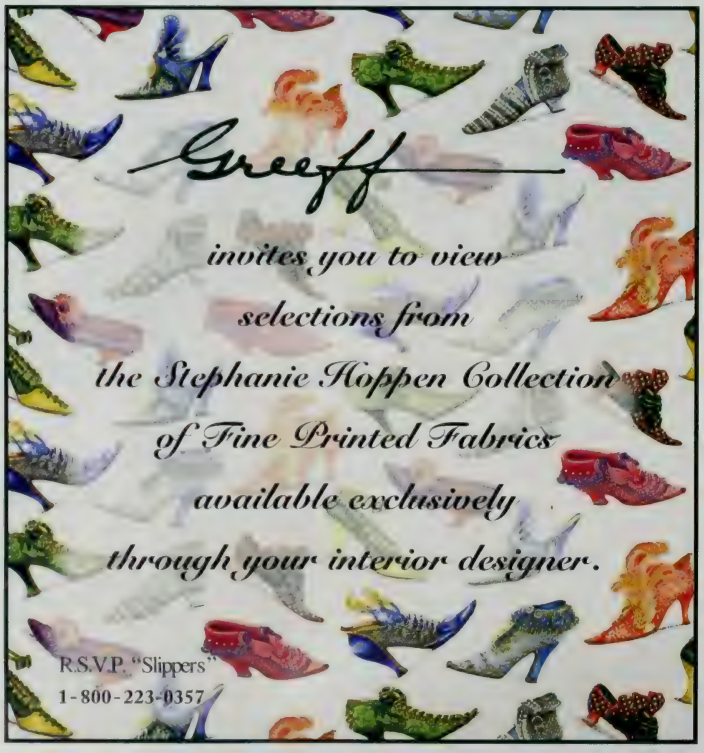
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GUEST SPEAKER

ROBERT STONE

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uation map on the back of our door that the room was a "chamber," a chamber like the one where Poe was visited by the Raven.

Every school day morning I took the crosstown bus from the corner of Columbus and Eighty-first. After school I often went to some schoolmate's apartment for a few hours of hanging out in bad weather, or stickball or street hockey in good. I'd meet their parents and be polite. Then I'd pick up my mother at the Endicott and we'd go down to Seventy-seventh under the maples along the Columbus Avenue side of the Museum of Natural History.

There were very few children at the Endicott during the forties and fifties, not more than two or three. When I was around thirteen, I fell in love with a girl my age who lived there, alone like me, with her mother. Presumably they too were drifting down from something more conventional. I'd see her in the lobby, which had got rattier and also rowdier in the years since the blizzard, but it took me a while to discover which room was hers. In some kind of adolescent fit I left a Valentine under her door on February 14. Then I was so appalled at my own sickly, humiliating gesture that I lived in fear she'd find out I'd sent it. For a year afterward I watched her from, as it were, afar. Then she moved out, and I'd never addressed a word to her. I suppose she must have known well enough who'd left it. She never said anything to me either.

During my time in high school the place nose-dived. One day we were outraged to find that the welfare department had begun to place its clients in the hotel. Who did they think we were? Who did we think we were? Who were we?

The old people lived on Social Security. Many of the rest of us were working alcoholics, inhalator freaks, schizophrenics, who moved from job to job, in vanished niches of diminished industries where temporary jobs were always available. Many of the lone women like my mother were hand-addressers of envelopes or hand-inserters, work that cut their hands to shreds and twisted their fingers into arthritic stumps, or petty

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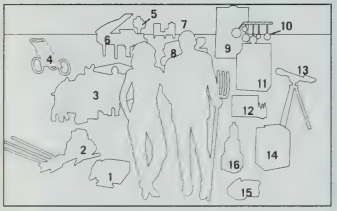
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GUEST SPEAKER

ROBERT STONE

continued from page 48

office workers in the garment district without the skills to sew. Many of the men worked as temps on Wall Street, on the night shift. If I was up early enough for school, I'd see them staggering up from the IRT or down the IND, carrying the *Times*, dressed for Wall Street in elegant patched suits like Hurstwood's, but going the wrong way, against the flow, as they had, often unwillingly, all their lives. But the job was the thing. A person might sneak off to the nearest welfare office if things went too wrong, although the welfare office had little available then, and it was a dreadful, horrendous humiliation, every bit as bad as being denounced to the Society for the Prevention of Cruelty to Children. So the idea of sharing the Endicott with congenital, regular welfare clients infuriated us.

Soon there were fights and noises filling the silences where there had been only ghosts and quiet desperation. Arthur went stark raving mad behind the desk and had to be taken away by the cops and the department of hospitals.

One cold, sparkling night I was coming down from the remnants of the mansarded roof, where I'd gone to watch the winter constellations, along a filthy white-marble staircase that wound around an old-fashioned cage elevator that was leprous with the idle dust and grease of decades. It was the same stairway up which my mother and I had smuggled our Christmas tree years before, and since I could see brown dry balsam needles, I presume no one had swept it since.

Just around one bend I saw two men look up quickly at me. They were skinny, pasty-faced and bareheaded, with longish hair over their collars. As I came down they fled, leaving spread across the stairway a pale beautiful girl. She looked like the sensuous murder victim in *Spicy Detective*, a contemporary publication. She was dressed as if for work in a sheath suit. One of the arms of her jacket was rolled up, and in the crook of her elbow was a hypodermic needle full of blood. The fatefulness and cheap drama of the scene and the girl's good looks were terrifying and exciting. So without touching her and trying not to come in contact with the scrofulous elevator grille, I ran outside to call the cops anonymously from a pay phone. I wasn't about to make it through the switchboard or tell anyone in the hotel or give my name.

The hotel grew scroungier. Things seemed to become progressively more threatening and less interesting, an unfair arrangement. More of the hitherto functioning crazies buckled. I had fears for my mother.

I joined a West Side gang in which I was officially a junior. I cut school and frequented the poolrooms that survived on upper Broadway and Amsterdam Avenue, and we fought, in a way that seems incredibly decorous, chivalrous and safe by today's standards, with the local Hispanic kids. Sometimes my friends and I went to twofer bars in Harlem, and I did my rooftop stargazing with a bottle of muscatel. I had outgrown the room and the life. At seventeen I joined the navy and was gone.

My mother lived the rest of her days in hotels like the Endicott, as they fell down around her and she continued to dement. When I got out of the service, four years later, the cheap hotels, worse than ever, were all I knew by way of lodging. I was still living in one, on Madison Square, when I married. My wife and I moved to an apartment on the Lower East Side, the first actual apartment I'd lived in since my mother's decline and fall, which had commenced when I was about six. Marriage and the apartment made me feel a much more solid citizen, though of course I never got the unshared bathroom of my dreams. But I had become skilled at sharing close quarters.

Now the Endicott is standing proudly, exuding again the fashionableness, elegance and comfort Edward L. Angell intended. But not for me. It's outlived the West Side of my childhood, outlived my mother and the floating world of which we were a part. Since those things cannot be very clearly imagined, only a few of us know what they were really like. Myself. The girl in room 612. Or perhaps they are so far gone that they can only be imagined and stand beyond actual recall. No one now, looking at the grand old building, *AIA Guide* (B24a), would suspect a thing. □

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UNCOVERING THE BEST OF SAN FRANCISCO

DESIGNER PAUL VINCENT WISEMAN SCOUTS THE CITY'S TOP SOURCES

Text by Penelope Rowlands/Photography by Christopher Irion

EVEN WHEN HE SHOPS IN such far-flung places as Burma and Hong Kong, Paul Vincent Wiseman always keeps the same goal in mind: "I travel looking for the unique object or some key objects that will set the design direction," says the San Francisco–based decorator. "That's part of my quest." One perfect piece—whether it's an antique Italian console table or an old Sultanabad carpet—can have an unexpected power, setting the standard for an interior. "When something is really good in a room," Wiseman says, "other things look better."



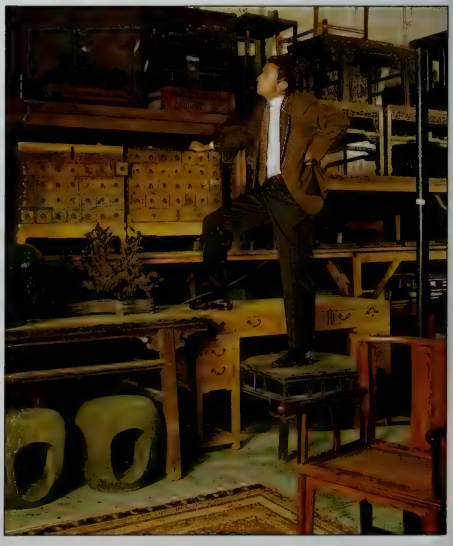


His favorite San Francisco addresses may be only within a few miles of each other, but culturally speaking, they're all over the map. His best sources, both shops and craftspeople, all have in common the unerring knack of finding—or making—great things. "Whether it's contemporary or old, they come up with it consistently," he says. "I always know they'll bring something new to the table."

Although his star is in the ascendant—The Wiseman Group, which includes de-

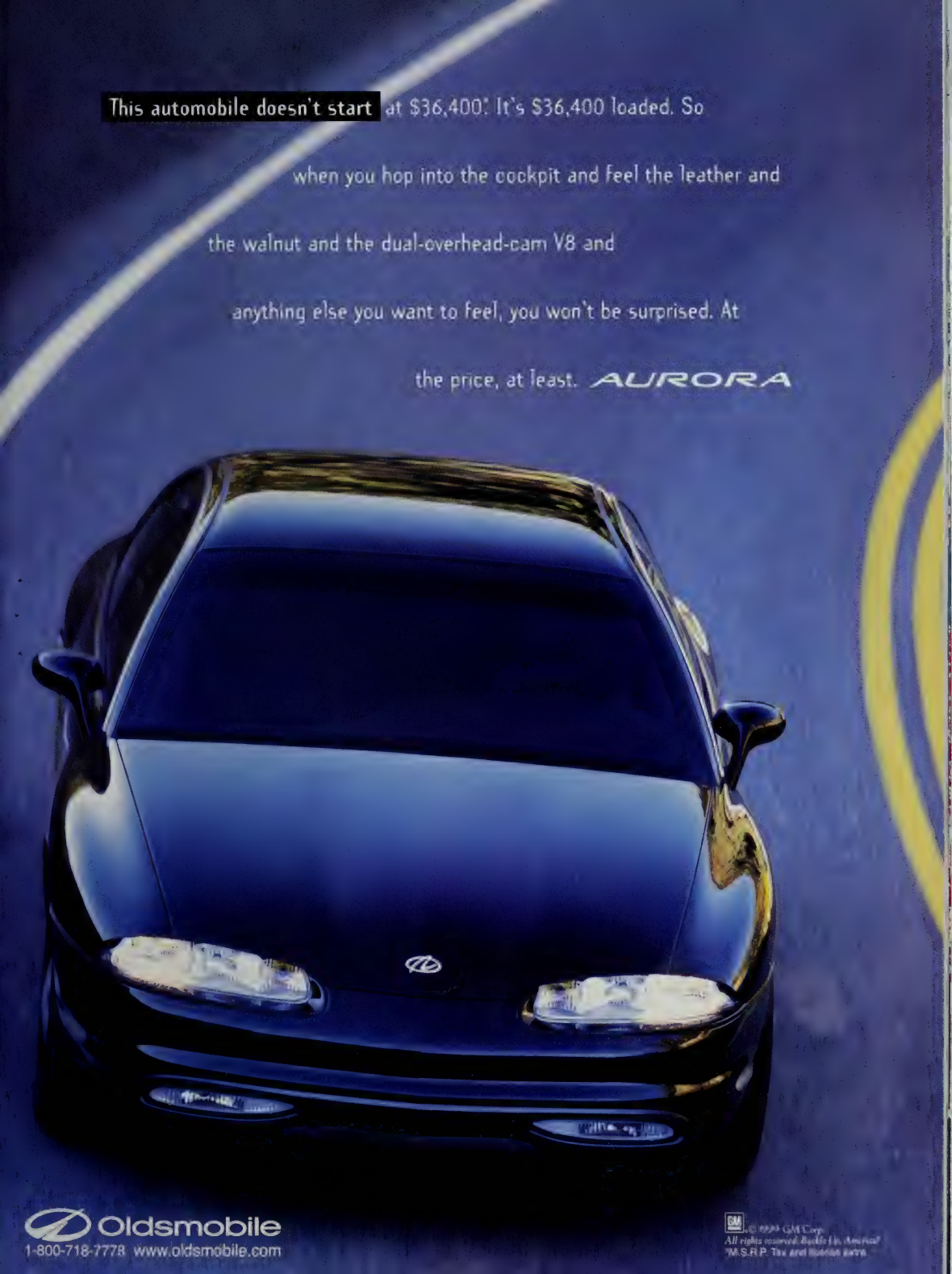
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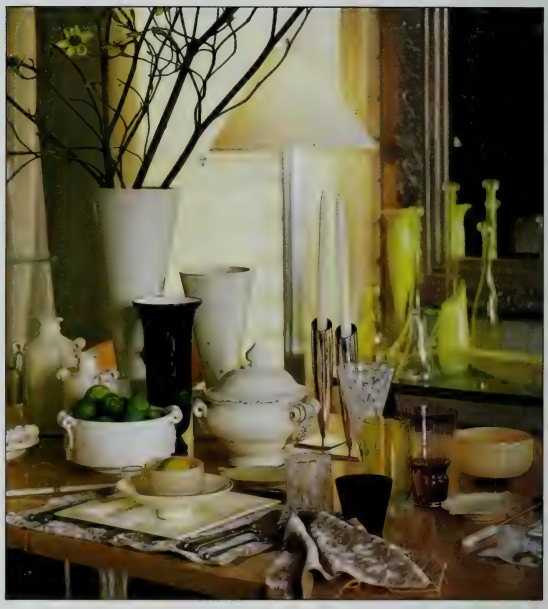
ABOVE: "Louis Fenton in San Francisco has museum-quality antiques," says Paul Vincent Wiseman, standing by a late-Empire table. ABOVE RIGHT: The Italian writing table is 18th century.

LEFT: "I go to Evelyn's for fine Chinese objects." An ancestral portrait hangs above a Kangxi dish and pair of cups. RIGHT: Wiseman near a 19th-century apothecary chest and an altar table.


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UNCOVERING THE BEST OF SAN FRANCISCO





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sign principals Joseph Matzo and Douglas Durkin, is now one of the largest residential design firms in California—Wiseman firmly resists pretension or grandeur. There is no "Wiseman look," he insists; instead, he and his associates set out to create the look that best fits the character, taste and lives of their clients. "If we have a signature, it's appropriateness," he says. "It's about connecting objects to people."

ABOVE: "Fillamento carries great contemporary things," says Wiseman, who inspects a Sasaki vase. RIGHT: A display of table accessories includes Italian pottery.

BELOW: "If you need a unique gift, Sue Fisher King has it." An Art Déco–style table covered in parchment sits in the window. BELOW RIGHT: Wiseman looks at European bed linens and velvets.

Wiseman transforms the business of shopping into a kind of sequential salon. He has a way of befriending his sources and keeps up an endless dialogue with them, even as he buys in earnest. At Fillamento, he hugs Iris Fuller, the store's energetic owner, then cases the room, alighting in front of an Empire velvet love seat by Galerkin, then near a striking cherrywood reproduction of a 1938 Maxine Old desk. ("Don Johnson just bought one,"

continued on page 58





You've spent all day preparing. The table is set. And just as you put the sauce on simmer...the doorbell rings. For some cooks, the next ten minutes are spent frantically shuttling between arriving guests and an easily scorched sauce. But with a Thermador ExtraLow® gas cooktop, you can relax and begin entertaining. With our exclusive XLO® burners, you can easily simmer and hold temperature-

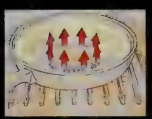
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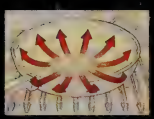


Shown here is the new Steel Gas Cooktop, with XLO burners SGCS456RW

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UNCOVERING THE BEST OF SAN FRANCISCO





ABOVE: "Phoenix Day is the source for lighting." Gregory Nuciforo shows Wiseman a lamp base he's created. RIGHT: Antique carved wood patterns are used for casting lighting parts.

continued from page 54

Fuller reports.) Located on Fillmore near Sacramento Street—hence the name—the store has offered tableware, accessories and furniture to the Pacific Heights crowd for the last fifteen years. Fuller's goal is to "provide our customers with a superlative shopping experience that makes them happy. All else is secondary."

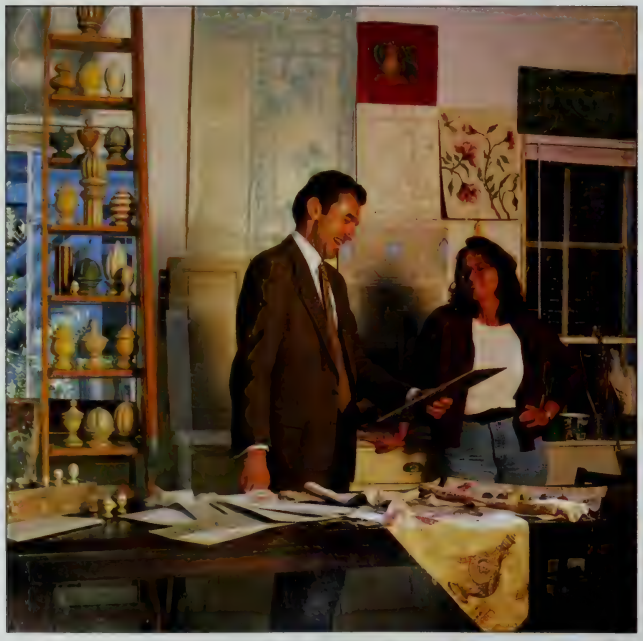
Wiseman stops to admire a flowerpot-shaped glass bowl by Mariposa ("Put a frog and flowers in there, and you have a stunning centerpiece," he says), then heads upstairs to a bath accessories area so complete it borders on the encyclopedic. "There's a bath mat that's got something going for it!" he exclaims, catching sight of an ecru cotton Anali mat from Portugal with a grapevine motif. The designer bought neutral textured bed linens and towels at Fillamento for a "very contemporary Hawaiian house" not long ago; soon he'll return to fit out the Japanese-style bath he's designed for the Arts and Crafts–style residence of San Francisco Symphony conductor Michael Tilson Thomas.

He praises the sheer abundance at Fillamento—"There isn't any other place like this where you have such variety," he points outs. Fuller says she buys from four thousand vendors.

In contrast with Fillamento's sleek contemporaneity, Phoenix Day, a provider of light fixtures and metalwork, is a delightful throwback. Founded as the Thomas Day Company in 1850, this venerable, family-run business—the sixth oldest in the Bay Area—became known as Phoenix Day after it rose out of the ashes of the Depression. Its antediluvian work space testifies to the fact that many items are still made using original techniques.

The draw is both custom-made lighting and the moderately priced Phoenix Day line, which includes pharmacy-style floor lamps and swing-arm wall brackets, among other styles, that

continued on page 60



LEFT: "I think Elisa Stancil is the best custom finisher in the country," says Wiseman, who discusses colors with her. BELOW: The studio offers drapery and cabinet hardware.



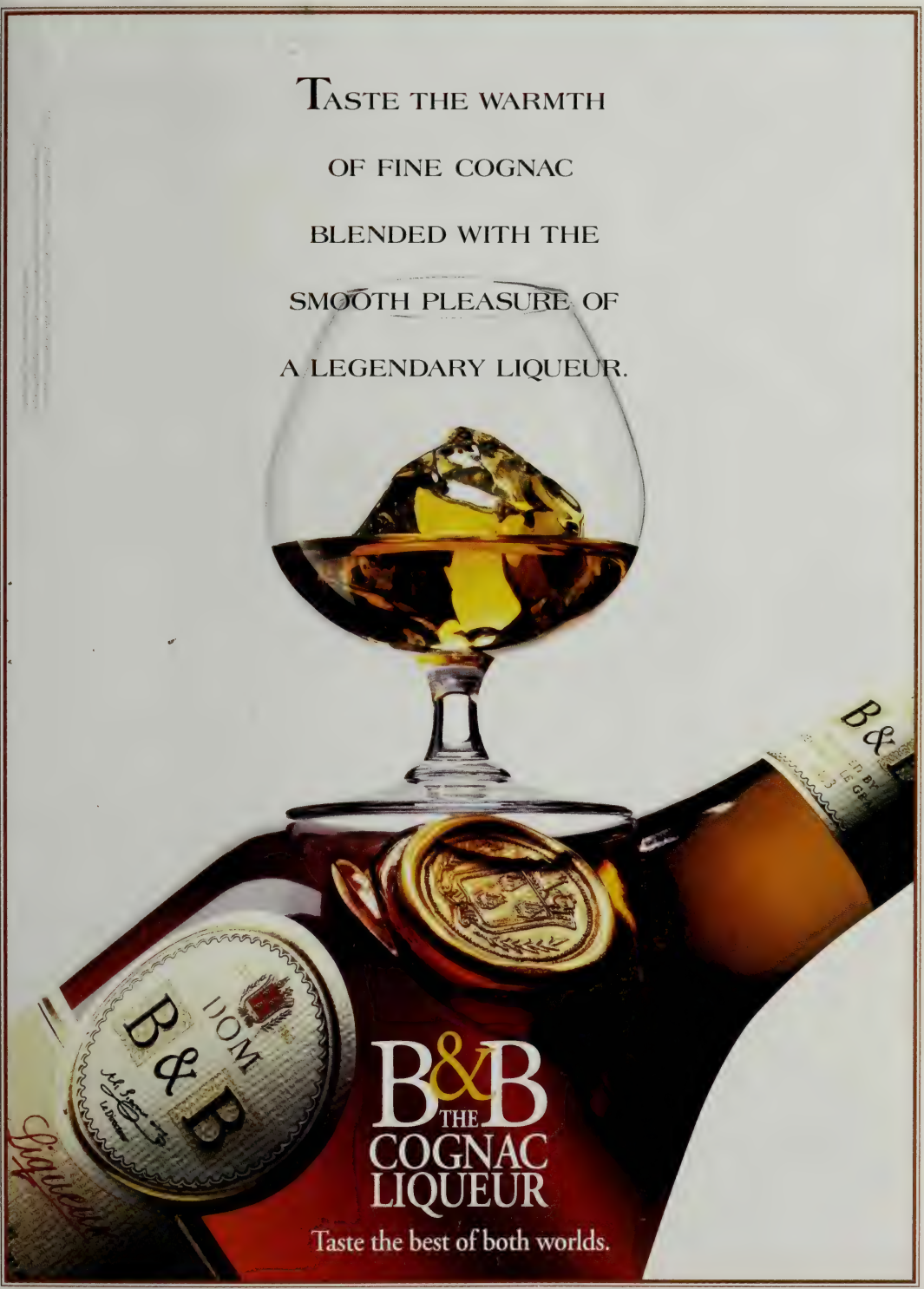
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UNCOVERING THE BEST OF SAN FRANCISCO



ABOVE: Wiseman and antiques dealer Ed Hardy pause before Hardy's grand Palladian-inspired showroom.



RIGHT: A grouping of 17th- through 19th-century Continental and Oriental furniture and carpets fills the entrance gallery.



continued from page 58

the company has offered since the 1940s. (Other pieces in the line include Marc Miyasato's Tripod Pendant and the Sun Ra ceiling fixture, designed by Cheryl Riley.)

The main appeal for Wiseman, though, is made-to-order. "Designers really love coming to us for custom work, for things they can't find elsewhere," says Gregory Nuciforo, director of sales and marketing. Some turn up with fully developed ideas; others look for inspiration by sifting the plentiful stock of old castings and wooden

continued on page 64

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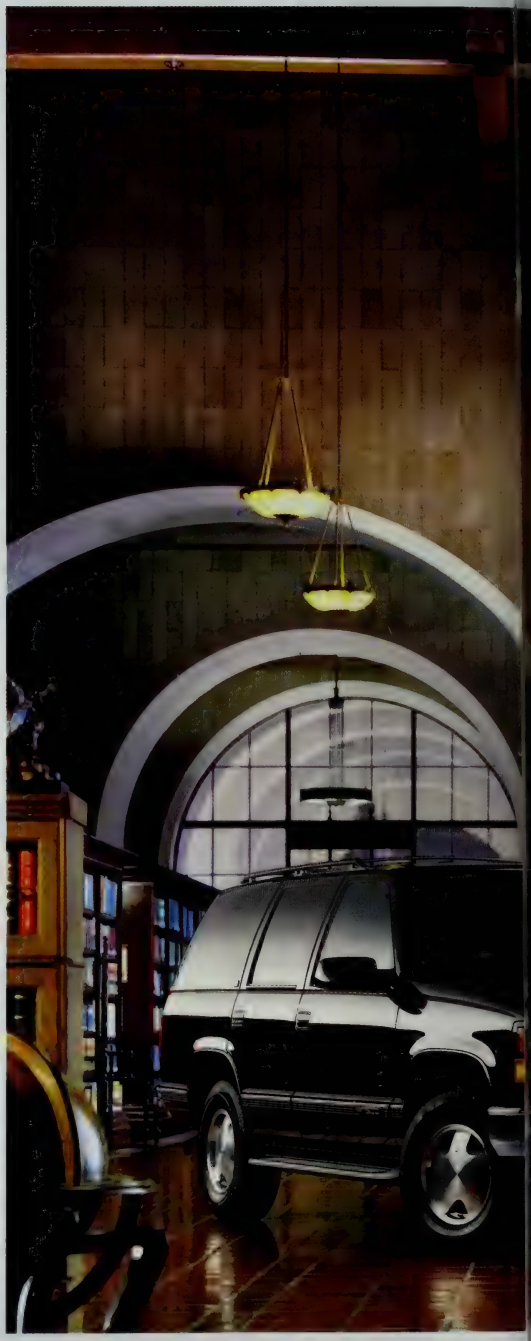
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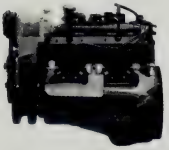


*Requires bucket seats. © 1996 GM Corp. All rights reserved. GM, GMC, Yuko

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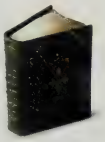
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UNCOVERING THE BEST OF SAN FRANCISCO

continued from page 60

antique patterns—including clovers, quatrefoils and scrolls. Another key resource is the archives room, where visitors can flip through vintage watercolor renderings, some of them dating back to the turn of the century.

"Nothing is impossible here," says Wiseman, who recently had Phoenix Day conjure up two double floor lamps. "I haven't stumped you yet," he teases Nuciforo—but he continues to try, most recently by asking him to find a way to attach a bracket to the uneven walls of a Montana log house. True to form, Nuciforo and other Phoenix Day designers came up with a trapeze device that was both practical and aesthetically appealing. Wiseman also dipped into the company's line recently, using low-voltage pharmacy lights in a suburban house both indoors and out. (In 1997 The Wiseman Group will unveil its own traditional and contemporary lighting made by Phoenix Day.)

Across town, antiques dealer Ed Hardy officiates at his striking Palladian-inspired, 5,000-square-foot showroom—complete with Renaissance fireplace—near San Francisco's design center. With its golden light and the play of a fountain sounding from the rear garden court, it could easily be in Venice. The effect is not accidental: An ardent Italophile, Hardy says he finds his taste leaning toward more "robust" pieces, including ones that are Portuguese, Italian or Spanish Baroque.

Although there are plenty of perfect antiques there—among them a Louis XV walnut trictrac table and lots of Swedish Biedermeier—there is, happily, whimsy as well. (One curiosity, an English Victorian steel-and-leather rocking chair, could be a Le Corbusier precursor.) In the front room, Hardy displays his line of reproductions, including an Empire-style Malmaison lion-paw side table and a copy of a rustic-looking twisted grapevine chandelier from the time of Napoleon III.

Wiseman says he's watched Hardy's taste evolve, becoming more affordable and offbeat, and he's enthusiastic about the change. He calls Hardy's shop "a great tool" and says he finds it a wonderful way to introduce clients to antiques.

Together, the two men have scoured the world for antiques. They know each other's taste intimately: The minute Wiseman enters the premises, Hardy's off and running, unrolling panels of antique Chinese wallpaper, pointing out new acquisitions. The designer quickly puts a pair of eighteenth-century Italian Baroque candlesticks on hold, then turns to admire an eglomise mirror from the same era, acquired by Hardy from the estate of Countess Gozzi, the former head of Fortuny.

Next, Wiseman stops in at the sample studio of Elisa Stancil, a finisher whose hand-painted wall and floor finishes are in increasing demand. She has set up a library staircase in her bright, South of Market space, and on its steps she's displayed La Famille Ivoire, her new custom knobs, finials and drapery pull hardware (for which she's recently produced a catalogue). Wiseman inspects a distressed-looking green-trimmed finial, then studies examples of Stancil's finishes, many of them reminiscent of antique wallpaper.

> "I've always been attracted to old things. It's about history."

An exuberant self-described former hippie, Stancil began her career renovating California houses. Later, after she began painting exotic finishes, her work came to the attention of Mark Hampton, for whom she still works, along with such designers as David Easton, Brian McCarthy, Parish-Hadley and Charlotte Moss. She runs Stancil Studios (which includes another studio in Sonoma) with her son, James, and clearly loves her work: "It's the only niche I could ever find where I could play and get dirty and dream."

She and Wiseman are so much in sync that they complete each other's sentences. The designer recently asked Stancil to come up with a wall finish for a forlorn hallway in a Georgian-style San Francisco house. "We wanted something eye-catching, something to move you into the dining room," explains Wiseman. "Without its being too gimmicky," Stancil adds. She invented a garden-inspired pale yellow finish depicting bamboo latticework and draping vines—replete with such artful Stancilian details as painted shadows and the occasional bright red ladybug.

From Stancil's, it's only a short drive to Evelyn's Antique Chinese Furniture on Hayes Street, which has one of the largest collections of classically inspired Chinese furniture in the United States. That claim is easy to believe when you enter the store's enormous back room, which is literally stacked to the ceiling with, among many other things, canopy beds, apothecary chests and the traditional straight-back chairs known as officials' hat chairs (because of their resemblance to Ming Dynasty headgear). Wiseman, who is fascinated by the Far East, is in his element. "I've always been attracted to old things," he says, pausing to examine a carved eighteenth-century temple figure. "It's something about history and me."

Both the front and back rooms at Evelyn's are packed with examples of classical and vernacular Chinese furniture, including a three-drawer altar coffer, executed in *huanghuali* veneer and probably dating from the middle Qing Dynasty. There are also novelty items —"just interesting things that we find," as store manager Michael Morell puts it. One of these, a carved elmwood double seat from the Qianlong period, was designed to provide portable seating at picnics and archery contests. Also to be found are ancestor scrolls and such exotic accessories as bamboo brush holders and cricket cages. (Evelyn's also does custom work, refinishing and furniture repair.)

For Wiseman, going to Sue Fisher King's shop on Sacramento Street means more than just paying a visit to one of the Bay Area's most consistently interesting boutiques. It's also a pilgrimage to the past, for it was there, some eighteen years ago, that his career began. "I started out doing windows

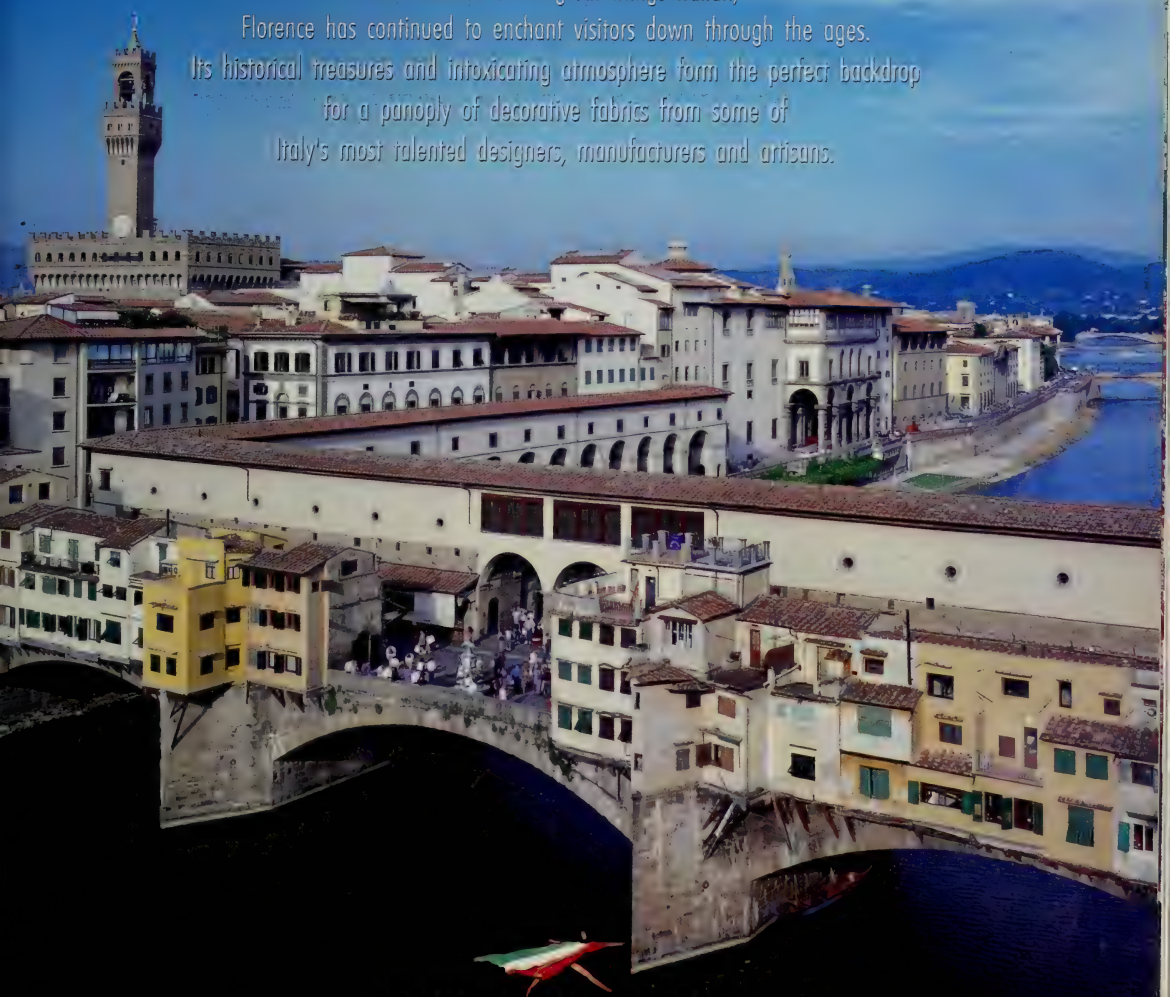
continued on page 81

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ETRO In front of Domenico Ghirlandaio's 15th-century "Last Supper" at the Church of Ognissanti, "Shiva" from the Nirvana Collection and "Loggiato," from the Parnasso Collection. Designs embellishing these fabrics were taken from original 1400 and 1500 documents, as a tribute to the Renaissance.

SATA - ESSE DECO

At the Church of San Stefano, "San Vitale" and "Antibes" (right) from the Collezione Primato c their own beauty to the green and white wall, which is basic to Florentine Gothic architectural desi

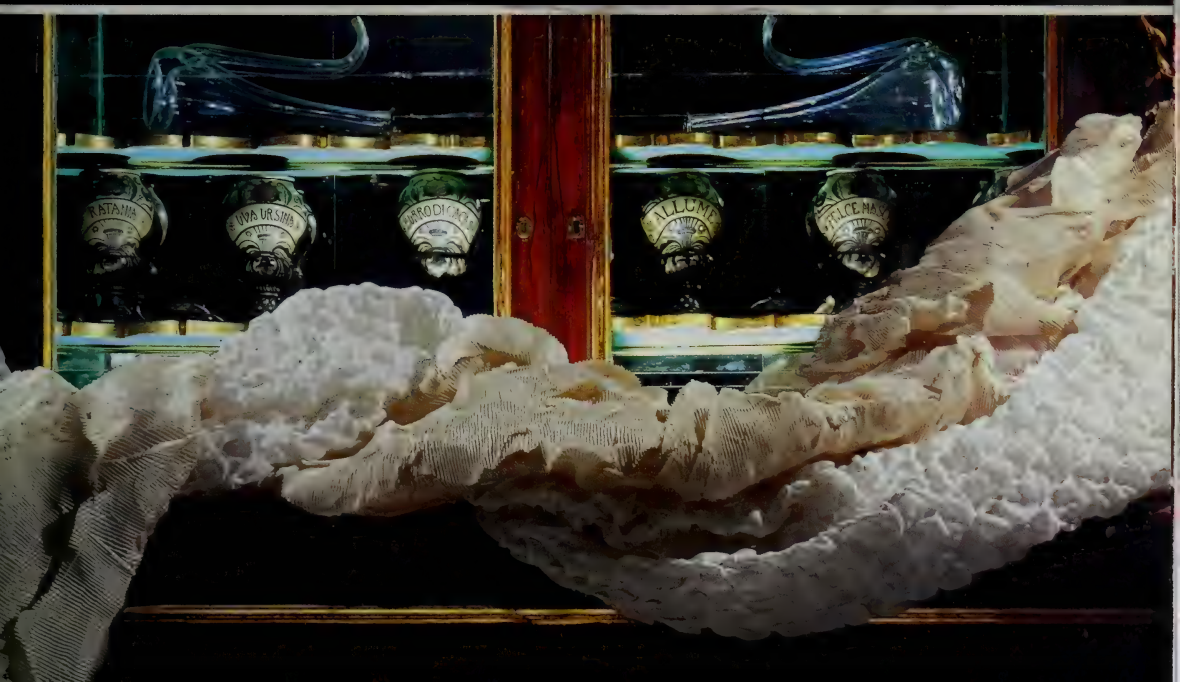




UR CANAPÈ From "Eden" Collection, the pattern on the left was inspired by an ancient and precious Genovese velvet design. manie" is a joyful combination of five different colors based on an ancient English pattern.

ENZO BERTAZZO

Rialto Veronica" (beige), from the Rialto Collection, shows pleating and a new tridimensional volume effect; "Astrid" (white), from the Naturali Due Collection, as a special cloquè effect, giving the aspect of volume to natural fibre fabrics. Photographed at the Profumeria/Farmacia S. Maria Novella, founded in 1603.





Strolling towards the Duomo (or Cathedral of Santa Maria del Fiore) is evidence that Florence was once the undisputed European capital of architecture, art, science and political thought.

Building on a tradition that began in the Middle Ages and blossomed during the Renaissance, Italian textile makers are still creating works of art designed to delight the eye and enhance the home.



MISSONI

Gracing an old entry gate is "Cordova," a geometric design in typical ssoni colors. "Delos" on the right is a skillfully-woven minute geometric pattern, creating a pleasant light and dark effect.

SIMTA

"Flame" is draped at the base of Giotto's renowned spectacular tower, with "Damask" to its right. Both are from the jacquard Pompei Collection.



VOGHI

Framing the garden at Villa Giogolirossi, "Cadotta," and "Costanza." Both are from the "Broderie" jacquard collection.



FADINI BORGHI

Enhancing the beauty of the frescoed walls at the Palazzo Anfellesi are fabrics from the Gazebo Collection. "Bradley" on the left, "Grosvernor" on the right.

(The Palazzo is located in Piazza Santa Croce 21-22, 50122 Florence.)





VIDIVI COLLEZIONI

Cascading from an antique Florentine fountain is "Oolong", a small jacquard ttern in warm Sahara colors. "Kerouac" on the right is from the Prima Classe collection by designer Alviero Martini.

KAWASHIMA ITALIA

Springing up from an ancient well are two creations in "crepe.". On the left, "Cigno" emulates time in Japanese motif. "Andromeda" is a pattern symbolizing the wind blowing in the Cosmos.

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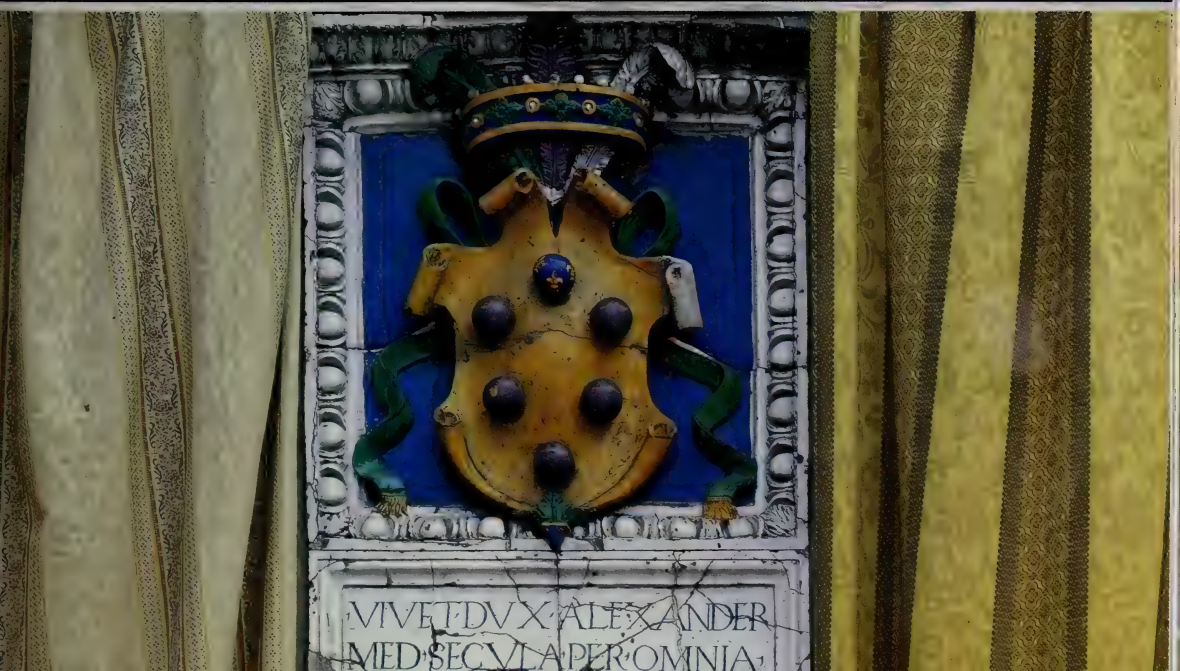




UCIANO MARCATO After a visit to the Cappella dei Pazzi, the architecturally-perfect Renaissance chapel on the
posite page, we view "Galeazzo" from the Visconti Collection and "Marienbad" from the Sadora Collection,
ped on a 17th-century chandelier at the Villa Giogolirossi.

CESARI

Elegantly flanking the familiar Medici Standard are the damask/liserè fabric from the Piazza Navona Collection
and (right) a striped lampas from the same collection. All photographed on the outside wall of the Church of Ognissanti.





LORENZO RUBELLI

Four marvelous statues at Orsanmichele seem to be discussing these fabric creations. On the left is "Vienna," contrasting the gold weft with the enamel-tone background. On the right, "Mocenigo," whose design comes from an early 18th-century document.

BISES NOVIT

Views of the city at "Artstudio," a print shop in Via Maggio, complement "La Via della Seta," inspired by Central American textiles. The desi represents a popular and exotic style reworked from 18th-century originals. "Singer" on the right draws its inspiration from (American) sewing machine stitchi

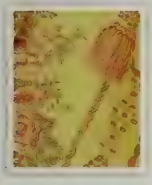





Etro
Left "Shiva"
100% wool.
Right "Loggiato"
100% cotton.



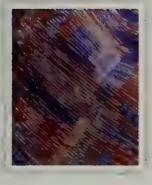

Sata-EsseDecor
Left "San Vitale"
Lampasso - viscose/cotton
Right "Antibes"
Damask and silk mix

Sur Canapè
Left "Eden"
25% cotton/75% viscose.
Right "Armonie"
54% cotton/46% viscose.




Enzo Bertazzo
Left "Rialto Veronica"
100% Trevira CS/FR Class I
Right "Astrid"
85% linen/15% polyacryl




Missoni
Left "Cordova"
38% viscose/37% acrylic/
25% cotton.
Right "Delos"
Chenille - 100% cotton.



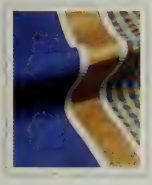

Simta
Left "Flame"
55% cotton/45% polyester.
Right "Damask"
55% cotton/75% polyester.




Voghi
Left "Carlotta"
82% cotton/18% viscose
jacquard.
Right "Costanza"
100% cotton jacquard.




Fadini Borghi
Left "Bradley"
Geometric lampass on ottoman
ground.
Right "Grosvenor"
matching floral/geometric lampass.

Vidivi Collezioni
Left "Oolong"
58% cotton/42% viscose.
Right "Kerouac"
100% cotton.




Kawashima Italia
Left "Cigno"
50% polyester/45% viscose/
5% polyamide.
Right "Andromeda"
50% polyester/45% viscose/
5% polyamide.




Luciano Marcato
Left "Goleazzo"
100% cotton, rustic brocade.
Right "Marienbad"
72% cotton, 28% viscose.




Cesari
Left Damask/Liserè
50% cotton/50% viscose.
Right Striped Lampas.
72% cotton/28% viscose.




Lorenzo Rubelli
Left "Vienna"
48% viscose/34% linen/
20% silk
Right "Mocenigo"
64% viscose/18% silk/
18% linen




Bises Novità
Left "La Via Della Seta"
48% cotton/37% viscose/
15% linen
Right "Singer"
100% cotton

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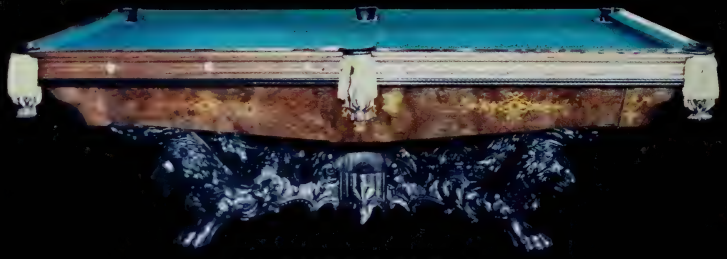
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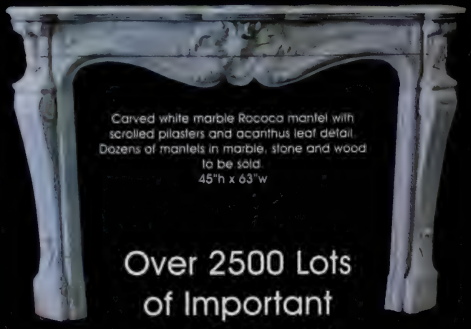
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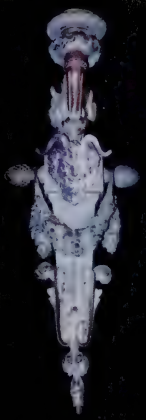
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BEST OF SAN FRANCISCO

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and displays for Sue," he recalls; later, as word of his talent spread among King's customers, he began receiving his first commissions as a designer. "We were constantly arguing—it was lots of fun!" recounts King, remembering the days when Wiseman was her employee. Now, she says, "he's become a close friend and a wonderful customer."

King's store is a charming, inimitable blend of chaos and great taste. "I've given Sue hell for years," Wiseman says. "Her shop goes from gorgeous displays to big messes." Legendarily eccentric, with a keen eye, King takes a couple of epic buying trips to Europe each year and returns with all manner of things—from linens by Frette to Dyptique scented candles to china lamps from Isis—many of them exclusive to the West Coast. "Sue loves to sleuth and locate sources," says manager Robert Holgate.

Wiseman's favorites at King's shop include brightly colored enamel-topped iron tables, a runaway hit that King discovered in the south of France. He also can't resist the copies of turn-of-the-century silk lamps, designed by Mariano Fortuny and now issued by Venetia Studium, that have attracted such celebrity customers as Winona Ryder and Nicolas Cage.

The designer's last stop is Louis D. Fenton's shop in the heart of the antiques district known as Jackson Square. Wiseman goes there looking for perfection, he says, and he always finds it. "When you're searching for period quality, this is the place to come. A lot of people can't even *see* this level of quality." He speaks reverently of Fenton's "scholarly eye" and considers his store—which specializes in seventeenth- and eighteenth-century antiques—to be on a par with Hotspur near London's Belgrave Square. Today, Wiseman's drawn to one "anchor piece" after another, including a George II chest crafted of the richest possible walnut. Poised overhead, a chandelier set in a massive Scottish carved wood eagle seems to have been suspended in midflight. Wiseman admires it ("It's so outrageous"), then heads for home. It's as though, in the face of such craftsmanship, there's just nowhere else to go. □



MACHINES FOR LIVING

THE ARCHITECTONIC ALLURE OF THE AUTOMOBILE

By Paul Goldberger



J. R. STERLING ARCHITECTURAL ASSOC. ATON PHOTO LIBRARY

NEVER MIND ALL THIS talk about Americans and their love affair with the automobile: Most of it is just teenage fantasies that metamorphose into middle-aged disappointment, Ferrari dreams that turn into Oldsmobile realities. Except, of course, in the case of architects. Why is it that at a point in midlife when most people are getting over their unnatural fondness for automobiles, architects are developing an obsession with cars that is just getting into, excuse the expression, high gear? Find me a forty-five-year-old architect and I will find you a person who can name Mercedes-Benz models the way others his age can throw out National Football League statistics. And without spending a dime on marketing studies, I can tell you for sure that this architect drives something silver gray in color, German in manufacture and several times more expensive than his or her salary justifies.

It is hard to know precisely when cars became icons for architects, but there is no question that they have always held a greater allure than has almost anything else that is mass-produced. The world is full of architects who wear ordinary, off-the-rack suits, eat ordinary food, travel coach and read whatever is put in front of them. Show them an object on four wheels, however, and they act as if their entire lives are being judged by the choice they make. Not being invited to the right party casts but a momentary shadow over an architect's social life. Not being able to choose the right car to drive can put his sense of judgment in total eclipse.

Or so it might seem. It all reminds me of the Barcelona chairs that Tom Wolfe so deliciously skewered years ago in *From Bauhaus to Our House*, wherein he spun a tale of a young architect whose wife washed their baby's diapers herself so as to free up enough money to pay for the authentic Mies van der Rohe Barcelona chair that he

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ABOVE LEFT: Parked outside Le Corbusier's 1927 Villa Stein in Garches, France, is a Voisin of the era.

LEFT: Frank Lloyd Wright's 1940 Lincoln Continental sits before Auldbrass, the South Carolina plantation he designed in 1939. Wright himself reconfigured the car's roofline and had the color made to order.



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MACHINES FOR LIVING

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craved—the chair that he needed, he insisted, to legitimize himself as a man of taste and cultivation in matters of design. So it is, too, with the right car, a badge that architects yearn for not as a confirmation of high economic status (something few of them have anyway) but as a validation of their eye. Had Tom Wolfe continued his not necessarily apocryphal story a bit further, undoubtedly he would have found the now grown baby squeezed into the nonexistent rear seat of his father's Porsche. Like the Barcelona chair, the Porsche is dazzlingly elegant, stunningly sleek and utterly unsuited to the task at hand.



Wright, in 1956, stands with two of his Mercedes-Benzes near the drafting studio at Taliesin in Wisconsin. He also drove a custom-made Stoddard Dayton sports car.

Not all connections between architecture and cars involve the triumph of image over function, however: Sometimes they remind us simply of what buildings and cars have in common. The symbolic beginning of the link between architecture and automobiles is surely that classic image of a car in front of Le Corbusier's Villa Stein, at Garches, France, from 1927. When it was first published, the photograph celebrated modernity in all its aspects and seemed intended to make the point that in Le Corbusier's architecture the machine age that automobiles embodied had finally achieved some architectural expression. It is almost like an advertisement designed to proclaim that in the late 1920s cars were modern and buildings were old-fashioned—except those of Le Corbusier, which alone were right for this new age.

So right for this new age, of course, that Le Corbusier not only valued the automobile as an object of design, he welcomed it as a threat to the very existence of traditional cities and hence of traditional architecture. This is not the place in which to ponder the more profound connections between automobiles and cities, the way in which the automobile has done so much damage to both architecture and urbanism during the twentieth century—though it is worth noting for a moment what a paradox it is that this object that has been such a menace to architecture in the larger social sense is so appealing to architects on a personal level.

By now, nearly seventy years after that picture of the car in front of the Villa Stein was taken, it is the car that looks old-fashioned, not the house, which I think says more about the slowness by which architecture evolves than anything about the automobile. Indeed, architecture has in some ways moved backward, at least in a stylistic sense, since the early days of modernism. If we were to create an equivalent of this photograph today, it might well be one in which a sleek, aerodynamic car sits in front of a brand-new Georgian manse by an architect like Robert A. M. Stern, leaving no doubt that architecture has completely ceded to the automobile the right to wear the mantle of modernism.

And in truth, automobiles have changed much more completely than architecture since the 1920s, at least as far as external appearance is concerned: All car designers consciously seek to have their work seem modern, while much architecture is now consciously rearguard. And even architecture that aspires to the appearance of modernity often has an inadvertently retro quality, since it may well take as its inspiration works from the 1920s, such as the very Villa Stein of the famous photograph. That house continues to inspire architects, even as the car in front of it comes to look like a tired artifact, fixing the picture firmly in the past.

Le Corbusier proclaimed

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There are those architects who break from type, of course. Frank Gehry, for his part, drives a black Lexus—not so much as an homage to the car's design as a deliberate denial of it.


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MACHINES FOR LIVING

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the house a "machine for living," but in truth, of course, it is the car—every car—that is a machine, while the house, for all Le Corbusier may have wished it to be, is not. The imagery of the machine has always played a major role in the twentieth-century aesthetic, and its appeal has barely dimmed in this post-machine age of cyberspace. Surely love of the concept of the machine is in itself what ties the emotions of architects so firmly to cars, for with automobiles, the whole quality of machineness can burst free, unencumbered by all the realities that constrain architecture. A car can express technology more fully than a house; it can be made more quickly, and it can possess a kind of sculptural beauty that is denied to all but a handful of exceptional works of architecture. How can it not have a seductiveness, be a way of escaping from the realities of built architecture while still paying heed to the goddess of design?

Thus it has been for architects like Frank Lloyd Wright, whose beloved Cherokee-red Lincoln Continental (Wright's own color, done to order) was as much of a trademark as his cape, and a perfect way for him to express his conviction of the necessity both to live the good life and to support the American economy. Or Philip Johnson, whose styles may have changed frequently, but not his preference for Mercedes-Benzes, generally dark gray. Or Richard Meier, who when I first met him in the 1970s drove a silver Mercedes roadster that looked as if it were designed to sit in front of his buildings—though perhaps his buildings were actually designed as backdrops for the Mercedes.

There are those architects who break from type, of course. For years Robert Stern drove an American station wagon (silver gray, though, just to be sure no one mistook him for a Des Moines housewife), and Kevin Roche has always driven about in American-made station wagons or vans—any color, so long as it is gray, and never, ever any fake wood on the side. Stern not too many years ago switched to burgundy convertibles, now his hallmark as the Cherokee-red Lincoln was for Wright, and he even made the leap from Chryslers to BMWs without changing his favorite color. Frank Gehry, for his part, drives a black Lexus—not so much as an homage to the car's design as a deliberate denial of it, Gehry's recognition of the fact that Japanese manufacturers have been most successful at creating easily driven, easily maintained luxury vehicles whose physical appearance is largely derivative of other automotive designs.

There is no postmodern car, thank goodness, but more to the point, there is no easy correlation between architectural preferences and automotive ones. The modernists do not all drive Mercedes-Benzes while the postmodernists stick to Volvos, though you could certainly build a case for the Volvo, with its deliberate clunkiness and conscious antidesign design, as being somehow right for a sensibility that disdains the sleekness of German cars but can't bear to be thought of as completely indifferent to design. Of course, there are plenty of architects who admire the Saab as bringing clunkiness to a point of considerably more refinement than the Volvo, and the Jaguar as the car that has always possessed the most inherently suave lines of any production automobile built anywhere.

And then there are those cars that should have played a bigger role in architects' own automotive portfolios than they did, like the classic Studebakers by Raymond Loewy, who also designed the remarkable Studebaker Avanti of 1963, or the Citroën DS19 of the 1950s and 1960s, whose exquisite, gently sloping teardrop shape was a full generation ahead of its time. Closer to our own time there was the sleek Audi 5000 of the early 1980s, whose flush windows looked like they could have been detailed by Skidmore, Owings & Merrill and whose curving form influenced cars for an entire decade. But the car that really seems to be architectonic down to its very essence, seems to have purity of form and directness of design built into its innermost fiber of being, has to be the Volkswagen Beetle. It lasted for more than a quarter century virtually unchanged and stands as the best proof in modern times of the potential of automotive design to affect the quality of life not just for the elite few but for the many. □

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ROBERT STACY-JUDD

ARCHITECTURE'S HIGH PRIEST OF THE MAYAN REVIVAL



By David Gebhard

Los Angeles, that "Arcadia by the sea," as it was referred to at the turn of the century, has long enjoyed a reputation as a haven for exotic, offbeat individuals. One who certainly fulfilled the city's reputation for the unusual was the English-trained architect Robbert Stacy-Judd (1884–1975), who brought his own inimitable brand of extravagant flamboyancy to the place.

Stacy-Judd's first commissions in southern California ran the full gamut of styles, from Beaux Arts classicism to versions of the English rural cottage, to adaptations of the Craftsman bungalow, to the then popular Mediterranean-Spanish mode. These designs were almost always accompanied by his weird and quaint gardens. Within months after establishing his practice, Stacy-Judd sensed that L.A. in the twenties was a place where he could be as exuberant as he wished. He devised his own variation of the Spanish Colonial Revival style, often coupling this image with the Pueblo Revival. In his projected building design for the Beni-Hasan Theater in Arcadia (1923–24), he returned to one of his favorite styles—Egyptian—only in this version, the interior is composed as a ruin.

Considering his childhood and early architectural education in England, one would have expected Stacy-Judd to emerge as a sedate, respectable exponent of pre–World War I Edwardian ideals. But from the start he revealed both his quirkiness and an endless series of wild campaigns to sell himself and his merchandise.

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English-born architect Robert Stacy-Judd, who arrived in southern California in the 1920s, became enamored with Mayan motifs and incorporated them into a new "all-American" architectural style. Above Right: Stacy-Judd, circa 1931, in the attire of a Mayan priest-king. Above: *The Destruction of Atlantis* is an illustration from his 1939 book on the origin of the Maya, *Atlantis—Mother of Empires*.



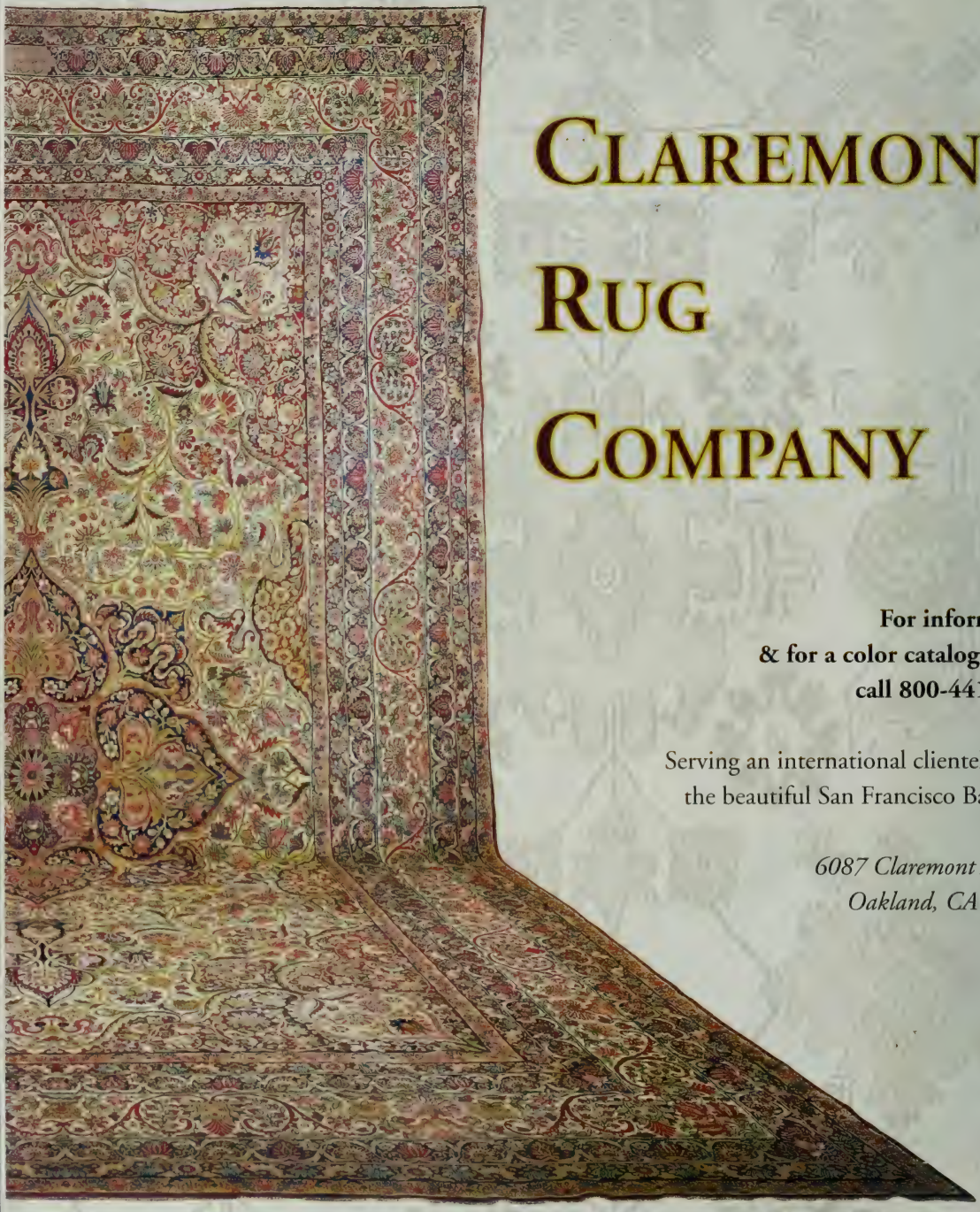
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Stacy-Judd sensed that L.A. in the twenties was a place where he could be as exuberant as he wished.

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The young Stacy-Judd had long been interested in designing and constructing ship models, but by the time he finished school he had lost interest in nautical design and had decided to become an architect. When his conservative father remained adamant that he still train as a naval architect, Stacy-Judd left home (never to return) and articled himself to a Sussex architect. In the years that followed he divided his time between practicing architecture, editing social and railroad journals, conceiving showroom displays and finally becoming involved in the designing and owning of motion picture theaters.

For several years the architect had planned to leave England and immigrate to the Americas. In 1911, with modest financial means gained from his varied enterprises, Stacy-Judd crossed the Atlantic to Canada. His initial plan was to spend a number of months traveling across Canada and the United States and then go on to Argentina. But after brief stints in North Dakota and Canada, he decided in 1922 to head to southern California.

The major turning point in his career occurred when a traveling book salesman sold him the classic 1841 two-volume set of John L. Stephens's *Incidents of Travel in Central America, Chiapas and Yucatan*. Stacy-Judd later wrote of the "strange illustrations showing the most extraordinary-looking buildings I had ever seen."

At that moment Stacy-Judd was involved in the design of several hotels for the National Community Hotels of Harrisburg, Pennsylvania. One of those tourist hotels was to be built in Monrovia, a small city east of Pasadena at the foot of the San Gabriel Mountains. He was entranced with the exoticism of Mayan architecture, which was presented through impressive illustrations by English artist-architect Frederick Catherwood in Stephens's volumes. Here was an opportunity for reviving a past style that would, because it was essentially unknown to the public, draw attention to the architect as well as to the new Aztec Hotel.



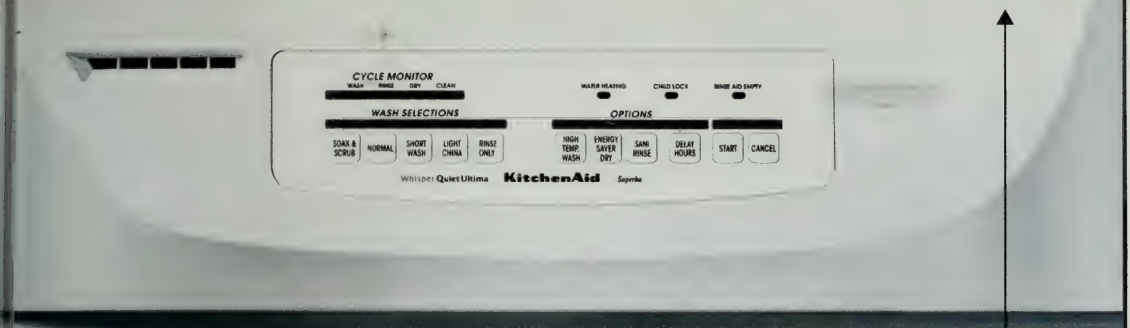


ABOVE: The Aztec Hotel in Monrovia, California, one of his few Mayan projects built. Despite its name, it established his reputation as an advocate of Mayan revival.

LEFT: Cast concrete was used for the capitals and ornaments in the Aztec Hotel's elaborate lobby. The walls, he wrote, were "painted with a strong rich blue fading towards the ceiling."

Stacy-Judd organized a public relations campaign to announce the appearance of a new architecture on the American scene. Extensive stories were published in newspapers and magazines nationwide, ranging from *The New York Times* to the *Los Angeles Times*. This would be architecture based not on European precedents but on something indigenous to the New World. He labeled this

continued on page 102



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ROBERT STACY-JUDD

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architecture "all-American." He suggested that it was he who had first discovered this ancient source and that it was he who had realized this revived style in a constructed building, even though the pre-Columbian architecture of Mexico and Central America had been utilized years earlier by Paul Cret and Frank Lloyd Wright.

If he were to successfully sell this stylistic merchandise, Stacy-Judd reasoned, he must pose as an expert on all things Mayan. One of his major patrons at that time was Theodore A. Willard of the Willard Battery Company. Willard, who was as infatuated with pre-Columbian cultures as Stacy-Judd was, invited him in 1929 to accompany him on a trip to the Yucatán.

Stacy-Judd portrayed his journey as a serious "expedition of discovery" and himself as a jungle explorer. The outcomes of this expedition were sixteen-millimeter films, articles in newspapers and magazines, endless illustrat-

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RIGHT: Stacy-Judd's rendering for the residence of Dr. Gale Atwater—a cluster of bungalows built in 1930–31 in Elysian Park, Los Angeles—reveals his fascination with Pueblo Revival.



BELOW: *The Maya Lobby* was Stacy-Judd's 1926–27 drawing of a two-and-a-half-story space filled with Mayan details for the La Jolla Beach and Yacht Club. The lobby was never realized.

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ROBERT STACY-JUDD

continued from page 96

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ROBERT STACY-JUDD

continued from page 102

ed lectures and finally a book, *The Ancient Mayas: Adventures in the Jungles of Yucatan* (1935).

Although he designed a variety of Mayan-style buildings at the end of the 1920s and on into the 1930s, few were actually built. His one great masterpiece of the impossible was the First Baptist Church in Ventura (1928–32), where he was somehow able to sell his clients on adapting a sacrificial altar to their Christian needs. In that church and in several other designs, he freely mixed his Mayan motifs with the then fashionable Art Déco style. Equally outrageous were the buildings he designed for Soboba Hot Springs Hotel (1924–27) near San Jacinto. Although now in ruins, bizarre versions of Pueblo buildings and Indian tepees rendered in concrete are still visible.

With the slowdown of commissions during the Depression, Stacy-Judd turned his attention to finishing his magnum opus, *Atlantis—Mother of Empires*, which was published in 1939. During World War II Stacy-Judd was a design engineer for Hughes Aircraft, working on the *Spruce Goose*.

In the years after the war, he completed one of his major Mayan-inspired buildings, the Masonic Temple in North Hollywood (1946–51, with J. Aleck Murrey). He produced an elaborate scheme for "Enchanted Boundary" (1945–55), a Disneyland-like affair whose principal centerpiece was a theme restaurant projected in the air on a thin stem. He had high hopes that he would break into Hollywood with his set designs for *The Scarlet Empress* (1949), but the only result was a wonderful set of drawings. Stacy-Judd retired from practice in the late 1960s and died in Canoga Park at the age of ninety.

In the late 1920s the editor of *American Architect* wrote, "The Aztec Hotel has received more free publicity in the United States and Europe than any other hotel ever built." Los Angeles journalist Will C. Davis, writing in the *Evening Express*, captured the enigma as well as the humor of Robert Stacy-Judd's architecture in his observation about the design of the Aztec Hotel, "I cannot begin to describe it to you." □


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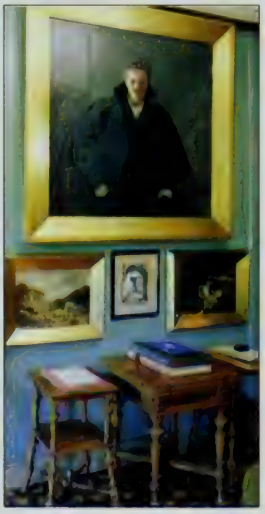
NORWAY'S HENRIK IBSEN MUSEUM

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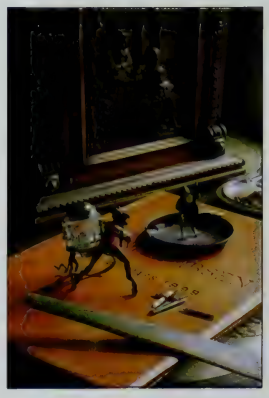
The Henrik Ibsen Museum is located in the Oslo apartment where the playwright (above) lived from 1895 until his death in 1906. RIGHT: Ibsen's study has been restored to the way it looked in his day.



ABOVE: Hanging in the study is an 1893 portrait of Ibsen's archrival, Swedish dramatist August Strindberg, painted by Christian Krohg.

Text by Elizabeth Gaynor
Photography by Kari Haavisto

WHEN ONE OF THE cultural heroes of a nation is best known for his social criticism, some controversy is bound to arise in memorializing him after his passing. Henrik Ibsen's plays, such as *A Doll's House* (1879), *Hedda Gabler* (1890) and *An Enemy of the People* (1882), attacked conservative Norwegian society on issues like marriage, religion and the conflicts posed by the amassing of wealth. Thus it was, in 1914 after his wife, Suzannah, died and his son, Sigurd, sought to bequeath the family's home in Oslo to the Norwegian government for a museum, that the suggestion met with some hesitation and skepticism.



ABOVE: Ibsen's desk holds part of his "devil orchestra"—a set of figurines that he said inspired him because "there should be trolls and devilry" in his works.

Fortunately, the situation has been rectified, and the apartment at Arbiensgate 1, where Ibsen lived for eleven years and where he died on May 23, 1906, is now being re-created and is open to visitors. The contents of Ibsen's study, which had been on display at the Norwegian Folk Museum (see *Architectural Digest*, January 1996), were returned to the premises three years ago.

In 1914 the state lacked the funds to meet the steep selling price demanded by the owner of the building in which the apartment is located and had no cohesive interest in its full contents. Popular sentiment on the subject was divided. The daily newspaper *Dagbladet* invited authors to argue the case for the es-

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NORWAY'S HENRIK IBSEN MUSEUM

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tablishment of a museum home and the preservation of Ibsen's furnishings. Knut Hamsun commented that saving them would prove nothing except how bad Ibsen's taste was. So while value was ascribed to those things that related to his profession, other effects were removed to Grimstad, where the playwright first worked, and to Skien, where he was born, and museums in these towns mounted their own exhibits.

In 1990 Knut Wigert, an actor who has performed for over five decades with the Norwegian National Theatre, playing all the important male roles in Ibsen's dramas, went to see the apartment at Arbiensgate. When he learned that an insurance agency that leased the premises had room to spare, Wigert offered to sublet the two bedrooms for evening readings of the author's works.



LEFT: The blue drawing room and the red corner room beyond, with pieces similar to Ibsen's furnishings, were re-created from old photographs.

BELOW: Ibsen wrote the plays *John Gabriel Borkman* (1896) and *When We Dead Awaken* (1899) at the first-floor apartment at Arbiensgate 1.



LEFT: In his bedroom on the day before he died, Ibsen uttered his last words, "On the contrary."

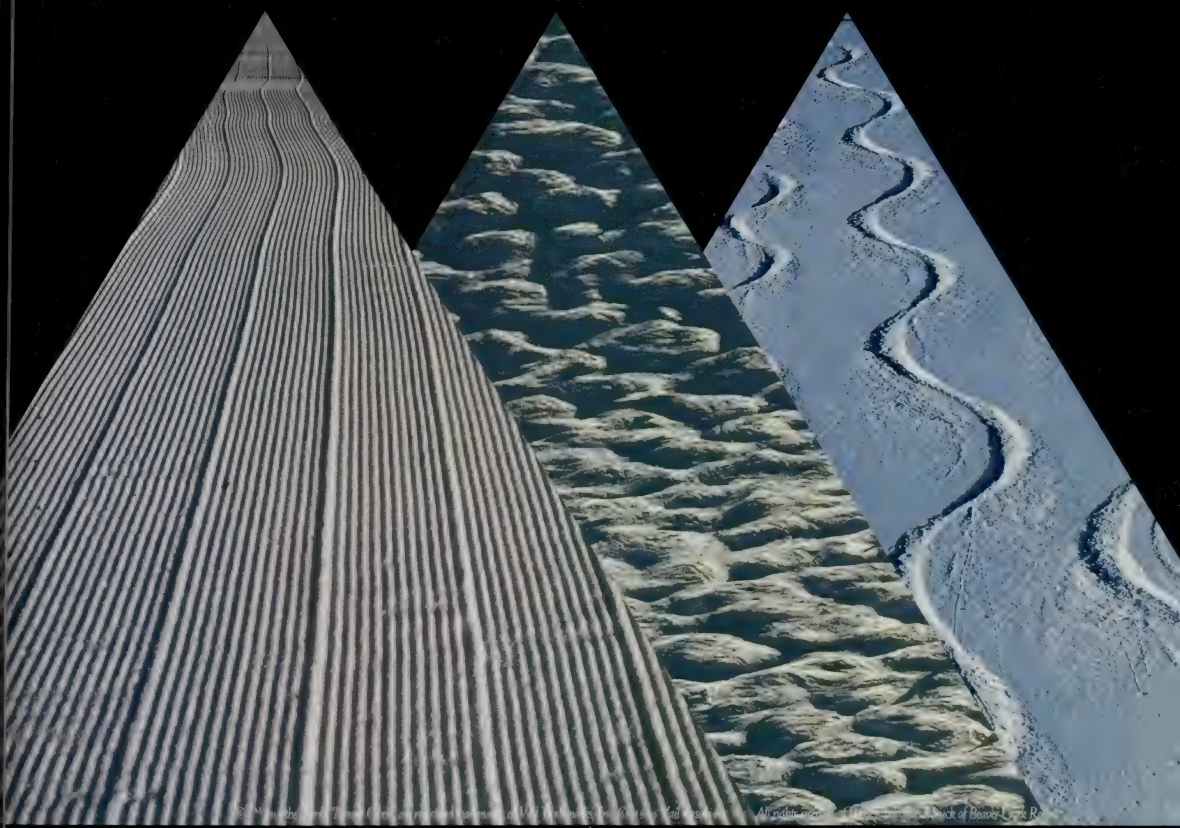
Two years later the agency decided to vacate, and Wigert leapt at the chance to take over the entire space, hoping to secure the apartment for a museum that would serve the cultural interests of the public. It took Wigert three and a half years to raise the cash, through a combination of private and public donations. He got the government's agreement to establish and operate a museum once the property was free and clear. Today, Ibsen's study and bedroom have been re-created and his piano stands in the blue drawing room. Original paint colors and decorative effects have been restored. And the Grimstad and Skien museums are cooperating by lending some of the writer's other possessions.



The apartment is typical of late-nineteenth-century style—its multitoned, deep-hued palette is very Norwegian, its furnishings conventional. Like many men of letters, Ibsen clearly cared

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CRYSTAL CRUISES

NORWAY'S HENRIK IBSEN MUSEUM

continued from page 108

most about the room in which he would spend much of his time, his study. That is where he kept the oil paintings of places and people that were significant to him, the gifts and awards he received in later life, mementos from his years living abroad and, locked away in a drawer, his secret muses—the little figurines he would pull out to help him over writer's block. The two dominant portraits are one of the playwright rendered in 1877 in Munich by Julius Krohnberg and, on the opposite wall, one of August Strindberg, his Swedish dramatist rival, painted by Christian Krohg in 1893. Ibsen dubbed that one "The Forthcoming Madness" and declared that he was unable to write a word except under the challenge of Strindberg's glare.

Two desks stand side by side in the study. Ibsen insisted on writing by daylight and so positioned one in front of the window. The other presumably held papers and reference materials, including a globe that sits there still. When at work on a play, the author would attach individual notes about the characters to a string suspended above his writing area, probably secured from the small German tabletop cupboard across to the globe stand.

In the superficial routines of his domestic life, Ibsen was as much a man of convention as many of his characters. He set to work each day at his wife's bidding, at nine. Promptly at eleven-thirty he terminated his morning's writing, donned a top hat and strode down the boulevard to the Grand Café. The proprietor had a beer waiting at his table, to be sipped as he read his foreign newspapers. He returned home for a short nap on the settee in his study and, at his wife's insistence, returned to work as soon as the allotted time was up. His son once said, "If it had not been for my mother, one-third of his dramas would not have been written."

Henrik Ibsen was a prolific playwright, turning out a major theatrical piece about once every other year. He penned the last two of these in the Arbiensgate apartment: *John Gabriel Borkman* (1896) and *When We Dead Awaken* (1899). His most famous writings, including *Peer Gynt* (1867), *A Doll's House*, *The Wild Duck* (1884) and *An Enemy of the People*, were composed during his self-imposed exile in Italy and Germany—his tenure abroad was a response to the poor reception given his early work by contemporaries. Nonetheless, the magnificence of Norway's landscapes and the simple wisdom of its folktales figure in all his writing.

When Ibsen resettled in Christiania (now Oslo) in 1891, after an absence of twenty-seven years, he was welcomed by a bohemian community that included Edvard Munch and Christian Krohg. He found his countrymen to be generally more worldly and less judgmental; he was at ease in the light summer nights and quiet of his homeland.

The museum has attempted to recreate the decorative appearance of the red corner room and the blue drawing room as they were in Ibsen's day, placing in them furnishings similar to the originals shown in old photographs. The corner room was where guests were received and was also much used by Ibsen in his last years. The seating area is oriented toward the corner and the daylight, centered around a table for serving coffee. The blue drawing room, with its several seating groups and Ibsen's piano, was used less often, although it became a focal point at Christmas when Suzannah decorated a tree with candles, a custom undoubtedly adopted during their stay in Germany.

The furnishings in his bedroom are tidy and modest, not unusual for the dwelling of a nineteenth-century artist. The relative simplicity and rather unexceptional quality of Henrik Ibsen's home is quite in keeping with his dismissal of the trappings of polite society. It also serves as a reminder that while a life of the mind requires a modicum of comfort and continuity, it often flourishes in the absence of material abundance. □

The Henrik Ibsen Museum, Arbiensgate 1, 0253 Oslo, Norway; 47-22-55-20-09. Open Tuesday through Sunday, noon to 3 P.M., and on selected spring and fall evenings for readings and lectures. For more information, contact the Norwegian Tourist Board, 655 Third Avenue, New York, NY 10017.


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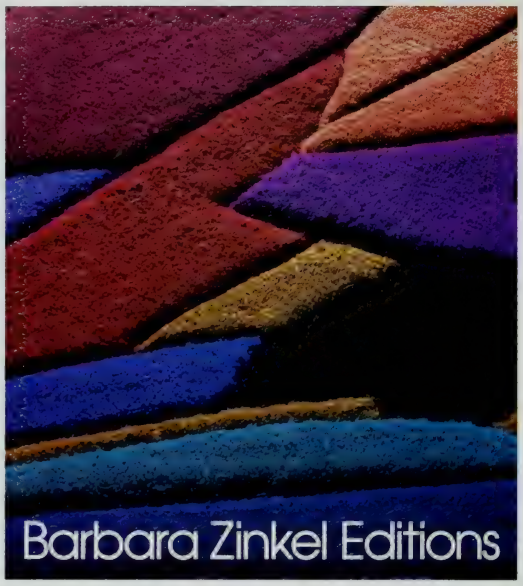
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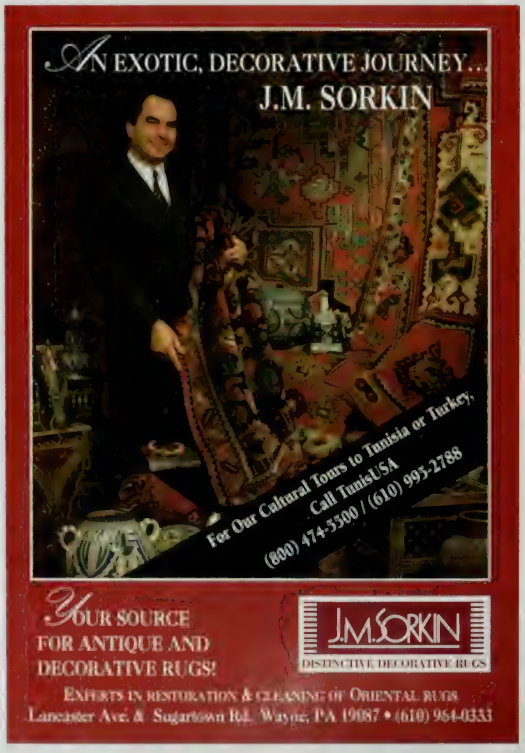
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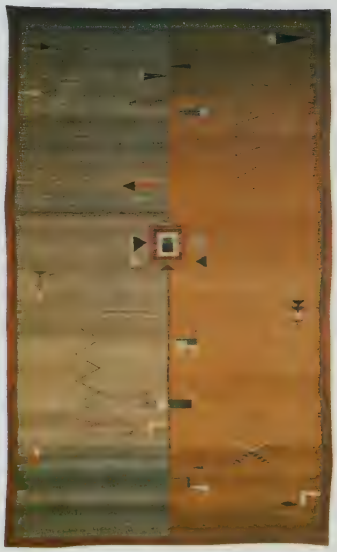
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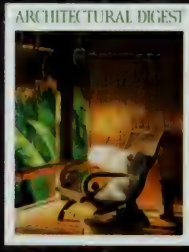
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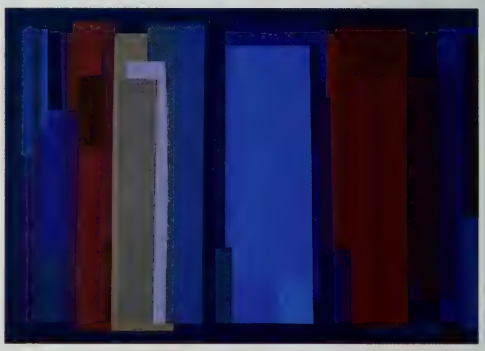
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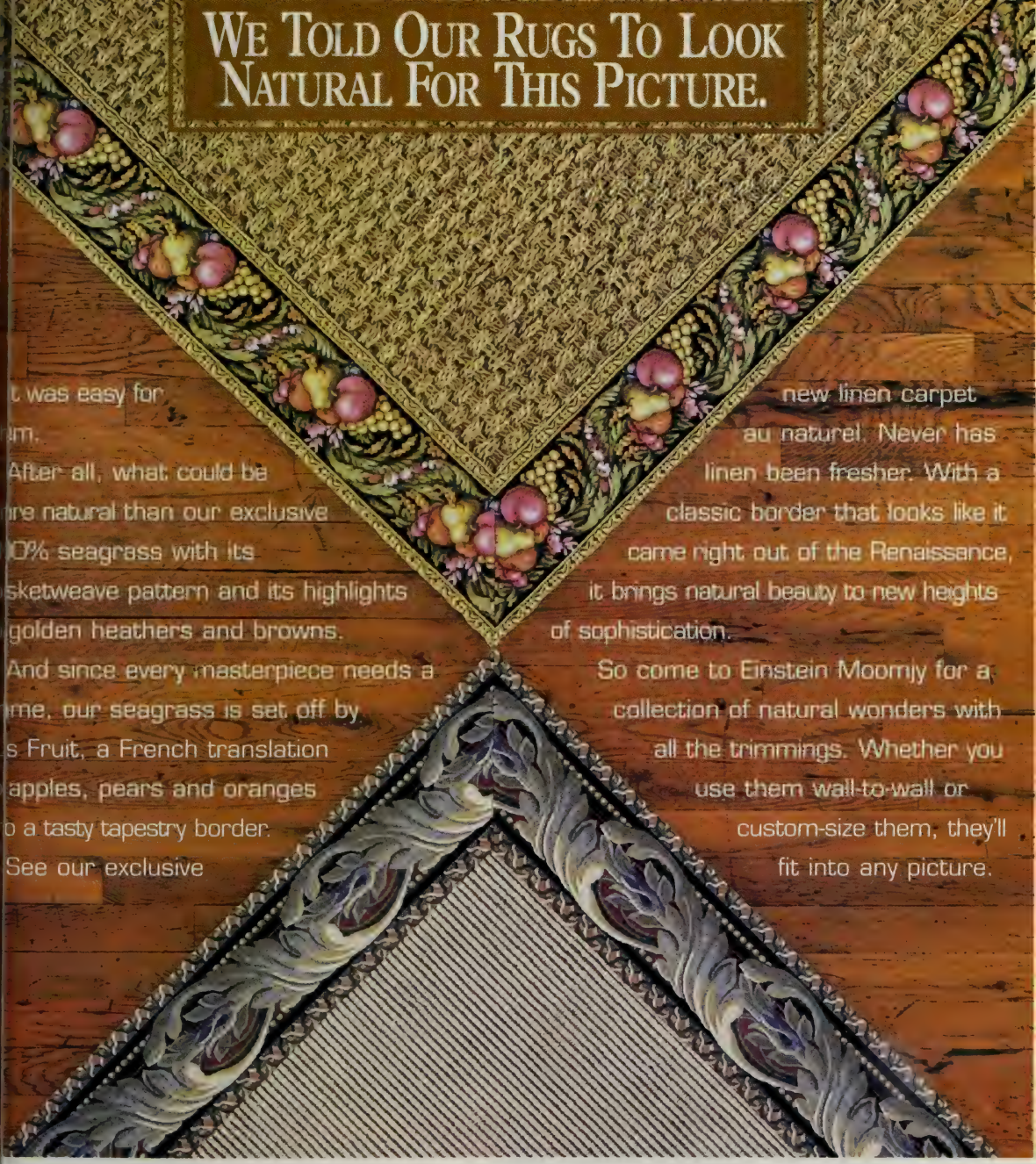
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CHECKING OUT ELECTRONIC LIBRARIES

REPACKAGING INFORMATION FOR THE NEXT MILLENNIUM

By Nicholas von Hoffman

WHEREVER YOU LOOK, VISITORS from cyberspace have arrived, offering succor and assistance for every line of work and every form of leisure. Just apply for a visa to Electroland and your friend Digit is there, holding out hope of better things to come.

In no institution does the expectation of electronic miracles make better sense than in libraries. Where, if not in these great repositories of information, positioned as they are smack-dab in the middle of the information age, on the very crossroads of all the information highways, should electronics be more useful? Hence the drive to wire up the nation's libraries and furnish them with computers seems as logical as it is inevitable. We are as yet some way from being sure what should go into the electronification of libraries, but, even if the precise details need working out, everybody in the field knows it will cost a bundle. George Needham, formerly of the Public Library Association, estimates the cost at somewhere between two and three billion dollars—a sum nearly equivalent to that spent by the philanthropist Andrew Carnegie during the great spurt of library building.

The hardware is but the half of it, however. Without the staff to help people use the machines, the equipment will be, to use Needham's words, "little more than Pentium paperweights."

"Being able to afford the hardware is one thing," says William D. Walker, senior vice-president of the Research Libraries of the New York Public Library, including the new $100 million Science, Industry and Business Library. "But being able to replace it year after year and being able to afford the staff to help people use it is another. We could put workstations everywhere, but we don't have enough staff. The equipment is on a three-year, six-thousand-dollar replacement cycle. If people are using things like the World Wide Web, we need one staff member out on the floor for every twenty workstations in use. But if people are working with statistical data packages, they need a very different level of staff person. Right now we have two hundred and fifty workstations for the public, so one staff member for every twenty workstations becomes a major investment."

No little self-deception must be involved in the persistence of the notion that electronics steals jobs. There is so much gee-whiz and shazzam in Electroland that the armies of people needed to make the electrons dance are overlooked, or perhaps it comforts some people to posit the existence of the omnipotent computer that will take care of everything and everybody. Failing that, as Needham says, "people talk as though you can call up all of Western civilization on the computer screen, but nothing could be further from the truth." Of the millions of books sitting on the library shelves of America and the world, only a handful can be summoned onto the computer screen, either at home or at the library.

The Science, Industry and Business Library, located in a landmark building on Thirty-fourth Street, a fine old commercial structure that once housed the much-beloved B. Altman's department store, is the most electronically advanced installation actually up and running. Most of the science and business databases that exist are available to this library's twenty-six hundred daily visitors in one form or another, so SIBL, to use its acronym, can tell how library science and electronics have and have not been able to meld. Using ei-

continued on page 134



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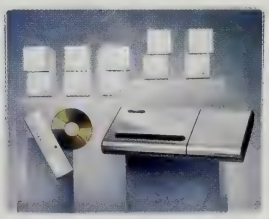
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CHECKING OUT ELECTRONIC LIBRARIES

continued from page 130

ther one's own laptop or the machines supplied by the library, a visitor can go on the Internet and call up a vast number of catalogues, bibliographies and other material, such as census information, in fields in which the library specializes. SIBL's interior and furnishings were designed by the architectural firm of Gwathmey Siegel, and in looks, layout and operation, it differs hugely from the great, ornate central spaces of places like the Library of Congress or the New York Public Library's Forty-second Street Beaux Arts edifice where the lions still stand guard. Walker sums up the new and the old when he says, "Five years ago you would have found every microfilm reader-printer occupied, because if you wanted to find an issue of *Business Week* from two years ago, you would have found it on microfilm. Now we have that same archive in a digital format, so if you want to find a 1993 issue of *Business Week*, you don't go to a microfilm reader-printer but to an Internet workstation or another network workstation. You can pull up the text not only of *Business Week* but of *Fortune* and *Forbes* and all the periodicals that are the bread and butter of business."

You can't whisper shush to a computer keyboard's clicking. Electronic libraries demand new sorts of soundproofing, which SIBL has, and the abandonment of furniture design that descends from the age of quill pens and homemade ink. "A lot of libraries have furniture that looks beautiful, but if their equipment breaks down, they have to have an auto mechanic to get in underneath and reinstall something," says Walker. "We wanted to be able to swap equipment very, very quickly."

At St. John's College in Annapolis, Maryland, another old building has been gutted and made into an electronically advanced library of quite a different nature. The New York Public Library is a major research institution, and while its eighty lending branches hold twelve million volumes, its research centers contain thirteen million books, which must be read on-site and are used principally by scholars and researchers the world over. St. John's, on the other hand, is the home of the great books, a college whose students spend most of their four years reading a limited number of the most important works in science, philosophy and art. Its library has utterly different needs and uses.

Travis Lee Price III, the architect who designed the college's electronic library and who is a St. John's graduate himself, explains, "There are no Ph.D.'s; there is no one going in there to do massive biotechnology research. You go to the National Institutes of Health for that. This is a school where people relish reading books. Every book in this place is an extension of the great books. There are about one hundred thousand volumes, so you want to feel like you're in a living room. And you have people who would rather walk around with a small Loeb classic in their hands, or read out loud, which Aristotle insisted on."

To design a place for people who use a library this way, "we began to look at people's behavior," Price says. "Largely they're going to come in, put their feet up on a chair or a sofa, take a nap and then start to read. As they walk in they can now go to a computer station on every floor to find what's in the library, and we designed elegant, cherry carrels, stark-looking in a French way, but underneath they have an electronic panel with a cable, a phone patch and a lighting system." For his wandering, snoozing, declaiming students, Price asks, "Why even sit in that library? It's a wonderful spring day, and you might want to sit under the Liberty Tree, which is four hundred years old, dial in on your laptop, access one to twenty pages of Plato's *Meno*, because you don't want to buy the fifty-dollar volume, and print it out while you're sitting there." Obviously and properly for St. John's, electronics will make its library less formal but easier for users to get to the meat of the matter, the very marrow of truth. Or so we hope.

> You can't whisper shush to a keyboard's clicking. Electronic libraries demand new sorts of soundproofing.

Electronic libraries also must contend with the vexatious problems posed by future changes in technology. Educated guesses can be made about what those changes will be, but there is no certainty about what will turn out to be useful, economical and popular. SIBL has been designed and wired in such a way that, as the new changes come online, there will be no need to tear the place apart to install them. But the past is still present, even at SIBL, where far more than a million traditional books sit on the shelves.

"If you come to SIBL today," says Walker, "you can choose the electronic version or the print version. During this period of transition we want to make people comfortable with the resources that best meet their needs."

Yet libraries' most pressing problem isn't enabling its users to hitch a ride on the Internet but the fact that something on the order of eighty million books—virtually all the books and periodicals published from the middle of the last century until just a few years ago—were printed on disappearing paper, paper that, thanks to its high acid content, turns brown and brittle and then deteriorates completely. "Twenty to twenty-five percent of our collection of around twelve million books is in various stages of disintegration," says Duane Watson, assistant director for preservation at the New York Public Library.

With the realization of the enormity of the loss and the understanding that the processes for making acidic paper are destructive of earth, air and water, manufacturers and publishers have been moving toward the use of harmless, long-lived, alkaline paper. All well and good for what will be published, but what of the scientific, historic and artistic patrimony of the world, disintegrating day by day on our bookshelves?

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continued on page 138



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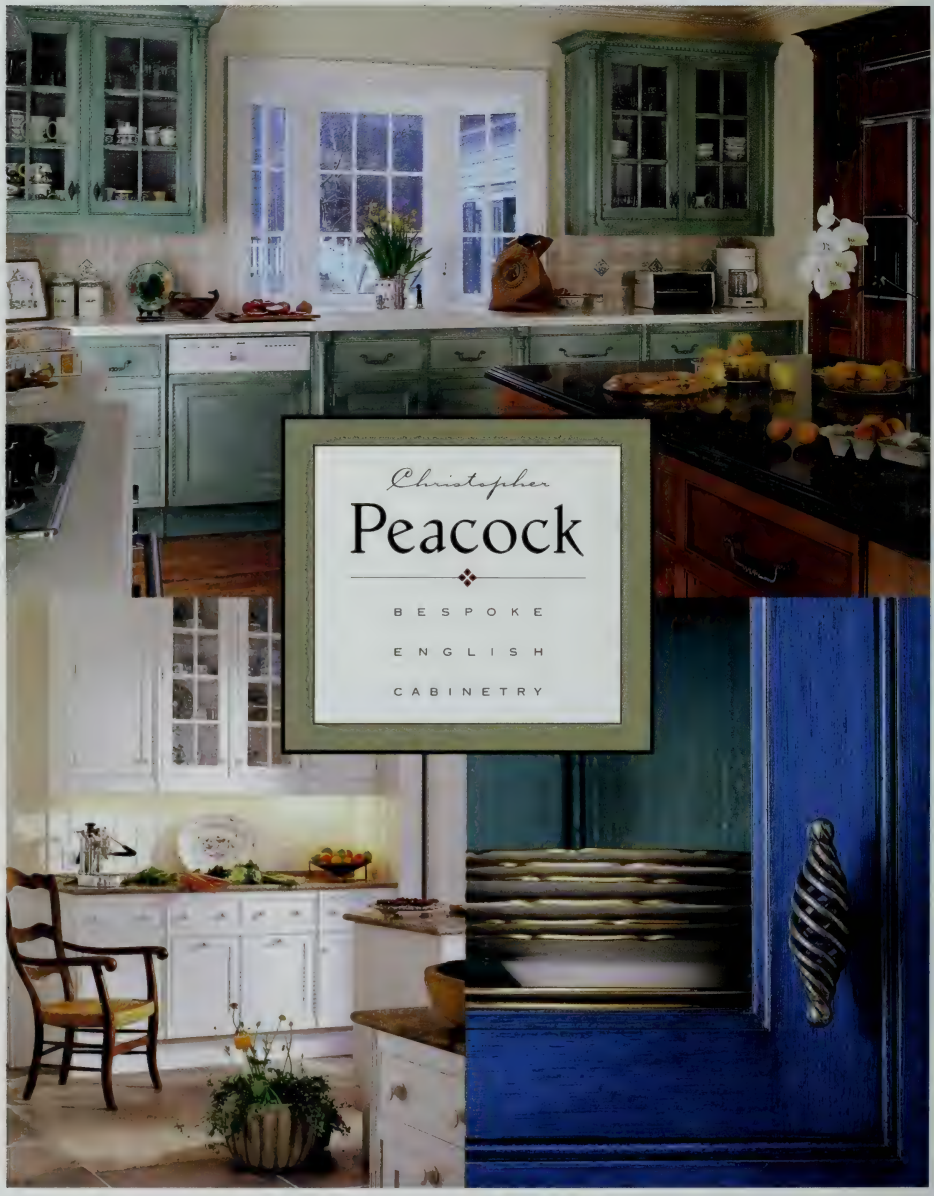
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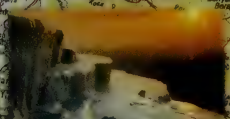
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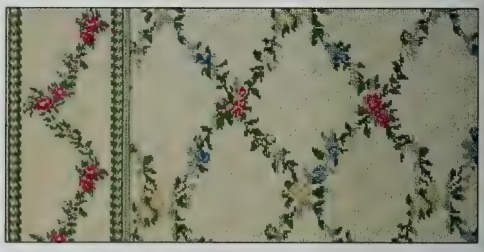
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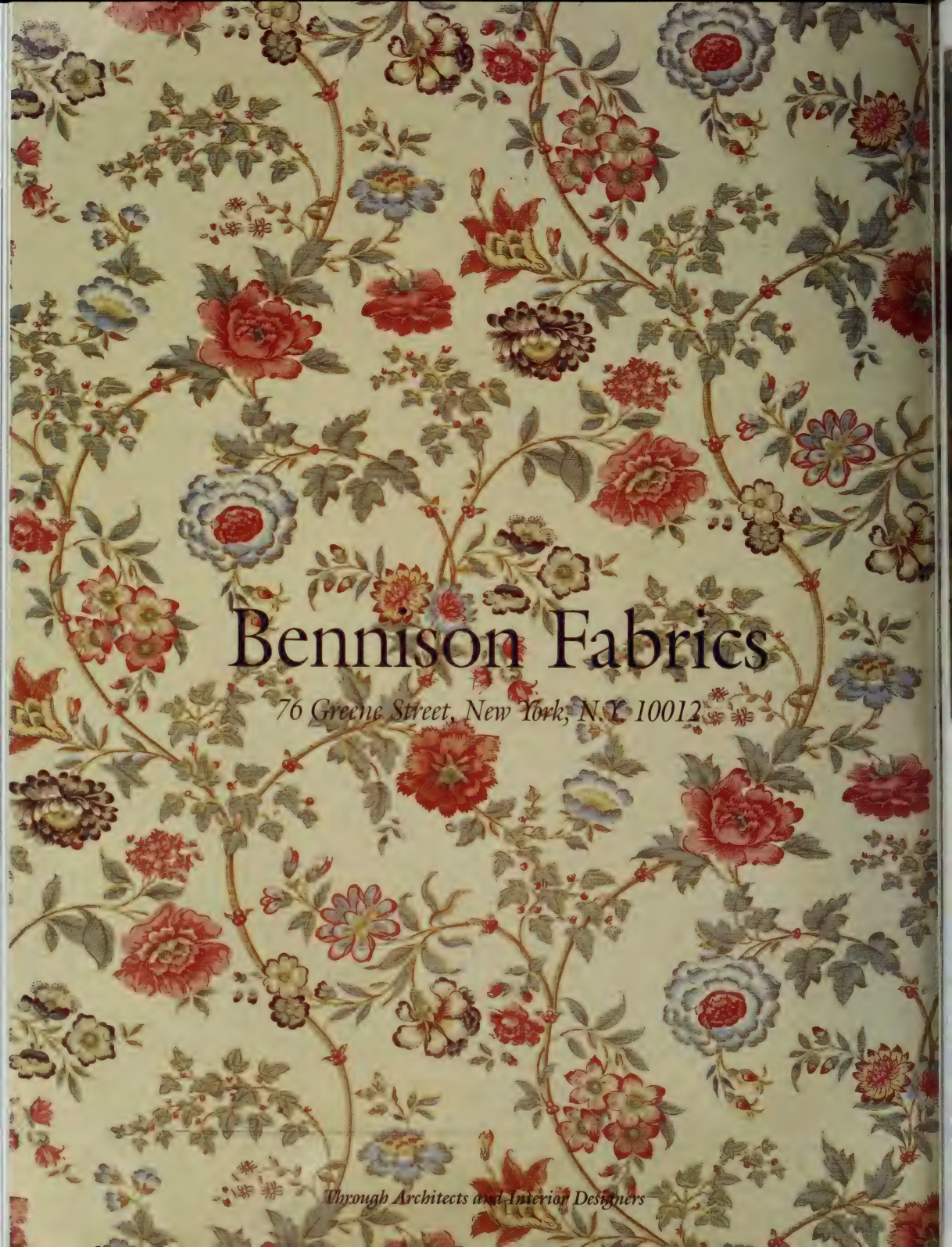
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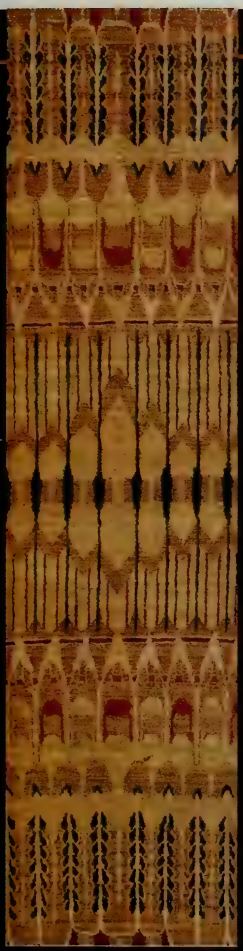
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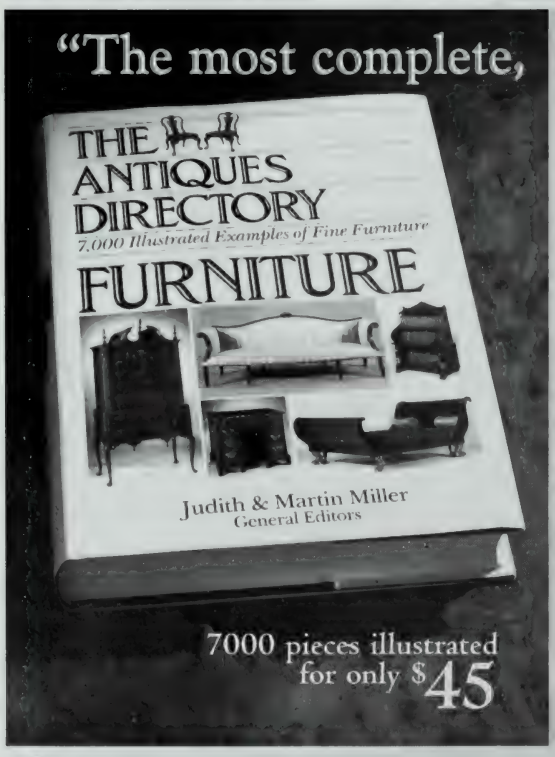


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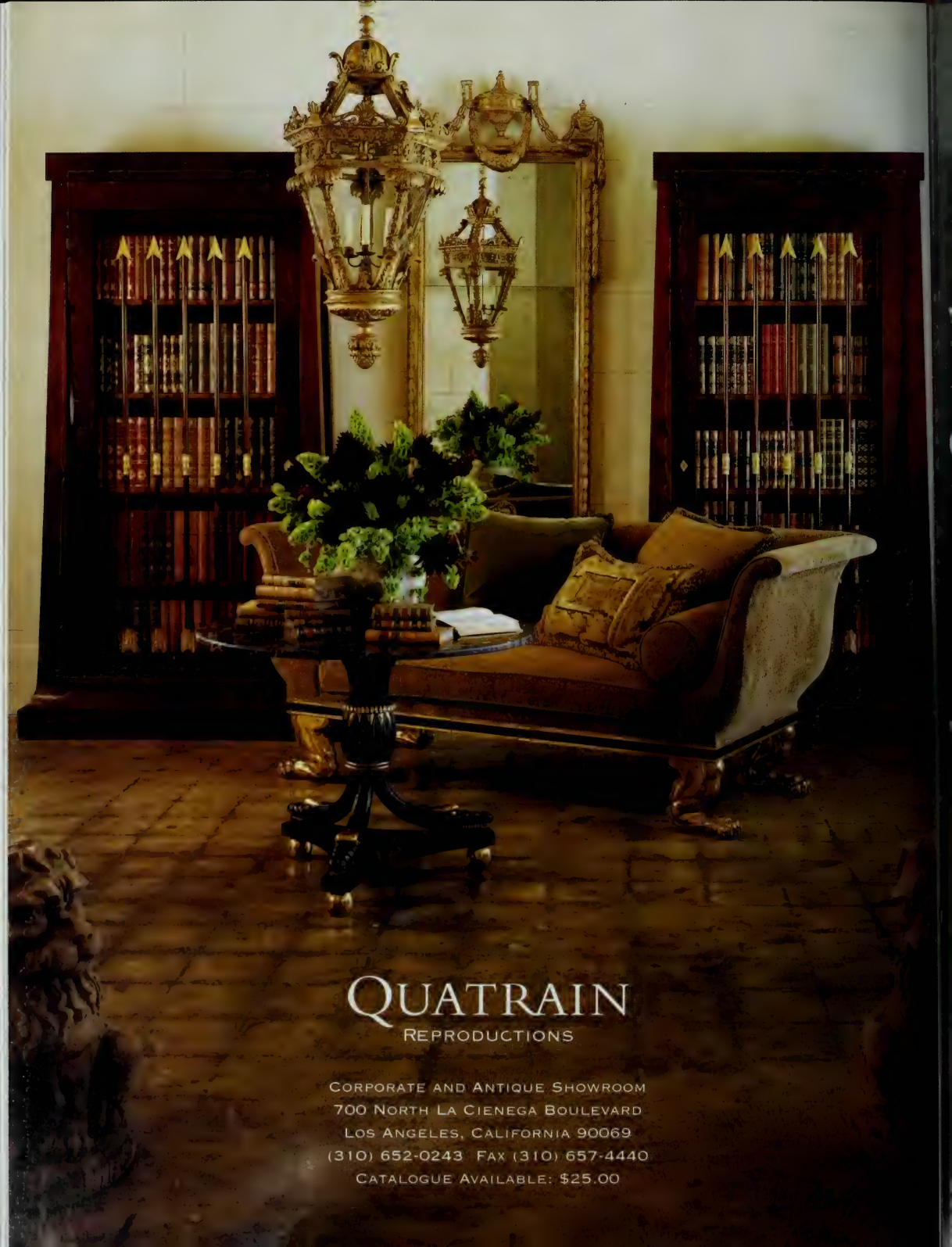
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ELECTRONIC LIBRARIES

continued from page 134

had restored in Nineveh and came upon rooms a foot deep in clay tablets, all of which were covered by cuneiform writing. The tablets, some with printing so small it rivaled microfilm, varied from an inch to a foot square in size and, taken together, made up one of the first libraries of which we have certain knowledge. The collection, composed of everything from science to fiction, was catalogued and available for use by the Assyrian book-reading public.

Clay was the cutting-edge technology of the time, if one may use the expression in connection with such an inherently dull material. Since then, librarians of every age, culture, gender, race and religion, working with papyrus, parchment, vellum, paper, photographic film and now electronics, have yet to find a material that lasts longer. If you can read wedge writing, upwards of twenty thousand of Ashurbanipal's books are waiting for you at the British Museum, which is more than we will soon be able to say of our own paper books.

If all the books and other materials housed in our libraries were digitalized, the degradation of the originals would be of less consequence, but that's not going to happen. The costs of the work would send budgets past Alpha Centauri. Major libraries are dividing up the work so that there is no duplication, but preserving all that needs to be preserved, and that is everything, might not be done.

For example, samples from the New York Public Library's postcard collections, consisting of over twenty thousand items, are being digitalized. The same is being done with samples from the menu collection, all of which may seem frivolous, but you pick and choose what to keep and what not to save at your peril. The author and preservationist Barbara Goldsmith, who has labored heroically to keep our heritage for us, cites the examples of the pre–World War II Warsaw telephone books in the New York Public Library's collection. These books were the only extant proofs of residence that Holocaust victims had to establish their ownership of property stolen from them by the Nazis.

The principal method for preserving endangered materials is microfilm. High-quality microfilm from which digital copies can be made is supposed to last five hundred years in vaults in which temperature, humidity and light are controlled. That's less than a quarter as long as Ashurbanipal's collection has lasted, but there aren't many people around who still know how to write in cuneiform.

Rushing into digitalization is risky. Very large amounts of information, digitalized many years ago, have already been virtually lost to us because they were put into formats that no contemporary computer can read. It is still possible to convert that information into usable form, but it wouldn't be cheap.

George Needham reminds us that every time things are transferred from one format or medium to another, much is lost: "When we went from seventy-eight-rpm records to thirty-three rpm, a lot vanished. For instance, you can't find a Caruso record today."

In coming years all libraries will be converted to electronics, but our friend Digit, helpful as he may be, doesn't have all the answers, at least not yet. □



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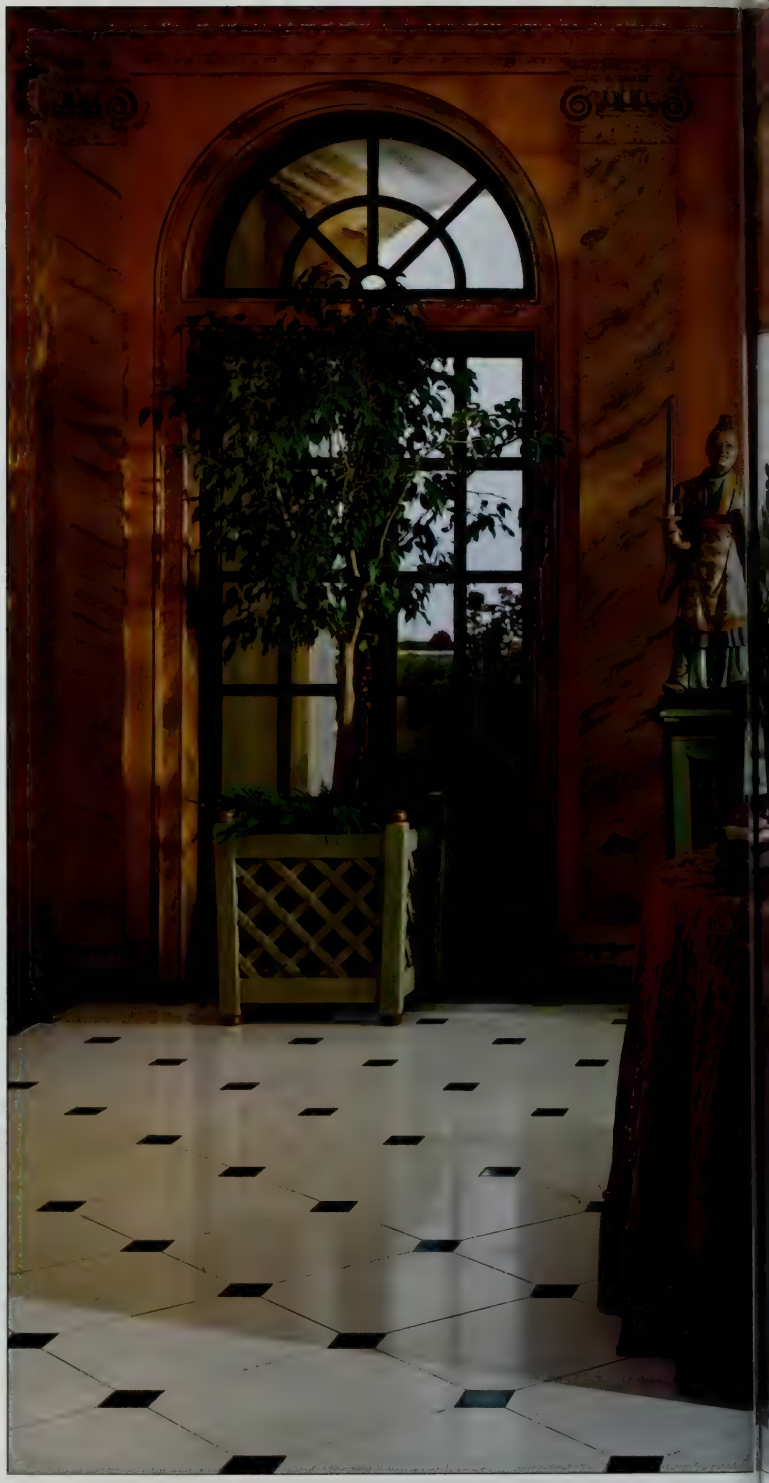


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Founded in the mid-nineteenth century and later popular as a summer retreat for Chicago's great mercantile families, Lake Forest, Illinois, is the kind of old suburb that has developed an identity of its own. Georgian, Italianate and Tudor mansions lie on wooded lots along the bluffs above Lake Michigan, and many of the families that own them have lived there for generations.

David Easton's client has lived in Lake Forest for more than thirty years. "There's an old-fashioned social life there," says Easton, "and my client is comfortable with that. He expects it." He has owned several houses in the area, including one Easton designed that won



"The house was completely gutted and then given classic details," says interior designer David Easton of his client's 1912 residence in Lake Forest, Illinois. ABOVE: An arcaded porch defines the shuttered front façade. RIGHT: The entrance hall now looks out to Lake Michigan.


The Palaces of Leningrad

the Classical America Award for Architecture for 1976. "He trusted us enough to let us proceed on the basis of floor plans and an elevation," says Easton, "and that was the start of my reorganizing the office and taking on architecture projects, as well as interior design."

The client's current house, built in 1912 in the style of a Mediterranean villa, was designed by the great local architect Howard Van Doren Shaw. And despite the provenance of the residence, Easton and his associate Eric Smith, an architect, did a complete renovation that at one point left only the exterior walls standing. "The house was gray, and it lacked detail," says Easton. "We turned a classical house into an Italianate one."

The residence's long, rather narrow lot, which leads from the street to the lake, "makes the work as tight as it would be in a New York apartment," Smith says. The configuration of the property resulted from the lot's being subdivided. "And that," says Smith, "caused our first problem. There was no room for a garage." Easton, Smith and the owner decided to create a flagstone entrance court in front of the house and place the garage—with room for nine cars—under that. "We collaborated from the beginning with landscape architect Peter Cummin," says Smith. "He's equally adept at the actual architecture of landscape and with plantings. On the street side of the residence there were two problems to be solved: We needed an elegant entrance, and we had to block views of the neighboring houses to the side, which Peter did with hedges. We also needed to have the front of the house look natural, despite the garage under the courtyard. This involved leaving pockets—or beds—in the structure of the garage so that full-size trees could be transplanted there when we were finished."

The interior of the house, Easton says, required extensive work. "There was no visual access from the front door to the lake side of the house," says Smith. "The entrance hall ran from right to left, with a wall opposite the



"The bay window opens up the living room," says Easton, who collaborated on the house with his associate architect Eric Smith. Brunschwig & Fils sofa chintz and drapery fabric; Scalamandré drapery trim. Clarence House fabric on the English armchairs.





front door." Easton and Smith took out the wall and added a Tuscan loggia on the entrance side to parallel the one on the lake side. "The resulting hall is classically symmetrical," says Easton. "It's almost square, with four doors, and with the view through the loggia to the lake, it's my favorite room in the house.

"Some of the other restructuring," he continues, "involved replacing a narrow staircase with landings with a spiral stair; turning a screen porch into a library; and rebuilding the bay windows in the dining and living rooms so that their roofs could be terraces for the bedrooms above."

As for the interior design, Easton remembers, "We had to take furniture from the client's previous house, which had been a Georgian design, and make it meld into this one, which was more Italianate in feeling. We did that in three ways: We bought painted furniture to supplement the existing Georgian and upholstered things; we used stronger colors than we had before; and we bought more exotic pieces, such as

continued on page 236





ABOVE: "Crown molding added more architectural interest," Easton says of the dining room, where a circa 1790 Waterford chandelier hangs above a George III triple-pedestal mahogany table and a set of Sheraton side chairs.

RIGHT: The library's Georgian burl-walnut-and-yew round table "is my favorite piece in the house," the client notes. FAR RIGHT: "The paneled library used to be a columned porch," recalls Easton. Pillow fringe from Scalamandré. Brunschwig & Fils sofa velvet and drapery fabric.


MONET





"The master bedroom is soothing, with soft colors," points out Easton, who laid down a Portuguese floral carpet on the polished wood floor. Above the English pine mantel is a framed circa 1790 Chinese painted panel. Drapery and bed canopy fabric, Clarence House.

ARCHITECTURAL DIGEST VISITS

CHER



KEN NAHOUM

It would seem that Cher would have had enough of building houses. After all, she's built or renovated eighteen of them over the last two decades. But on the contrary: The self-proclaimed "frustrated architect and designer" recently sought to create her ultimate sanctuary, and she chose, of all places, Miami Beach.

That the Academy Award–winning actress, whose primary residence is in Malibu, would have subjected herself to living in yet another high-profile location flies in the face of the very privacy she covets. Especially since celebrity-tracking is part of Miami Beach's character. But she had her reasons.

"I woke up one day and said, 'I think I'd like to have a house in Miami Beach,'" Cher explains. "I'd worked there a couple of times and absolutely fell head over heels in love with it."

The singer-actress has had as many incarnations as the number of homes she's owned. In June, not long after her fiftieth birthday, her first album in five years, *It's a Man's World*, was released, propelled by the hit single "One by One."



Inspired by Venetian and Moorish design, Cher (above) turned a 1950s house in Miami Beach into a grand villa. "The house is full of things that I'd collected and never put together in one place." RIGHT: Landscape designer Gary Wells planted the courtyard with an array of palms.

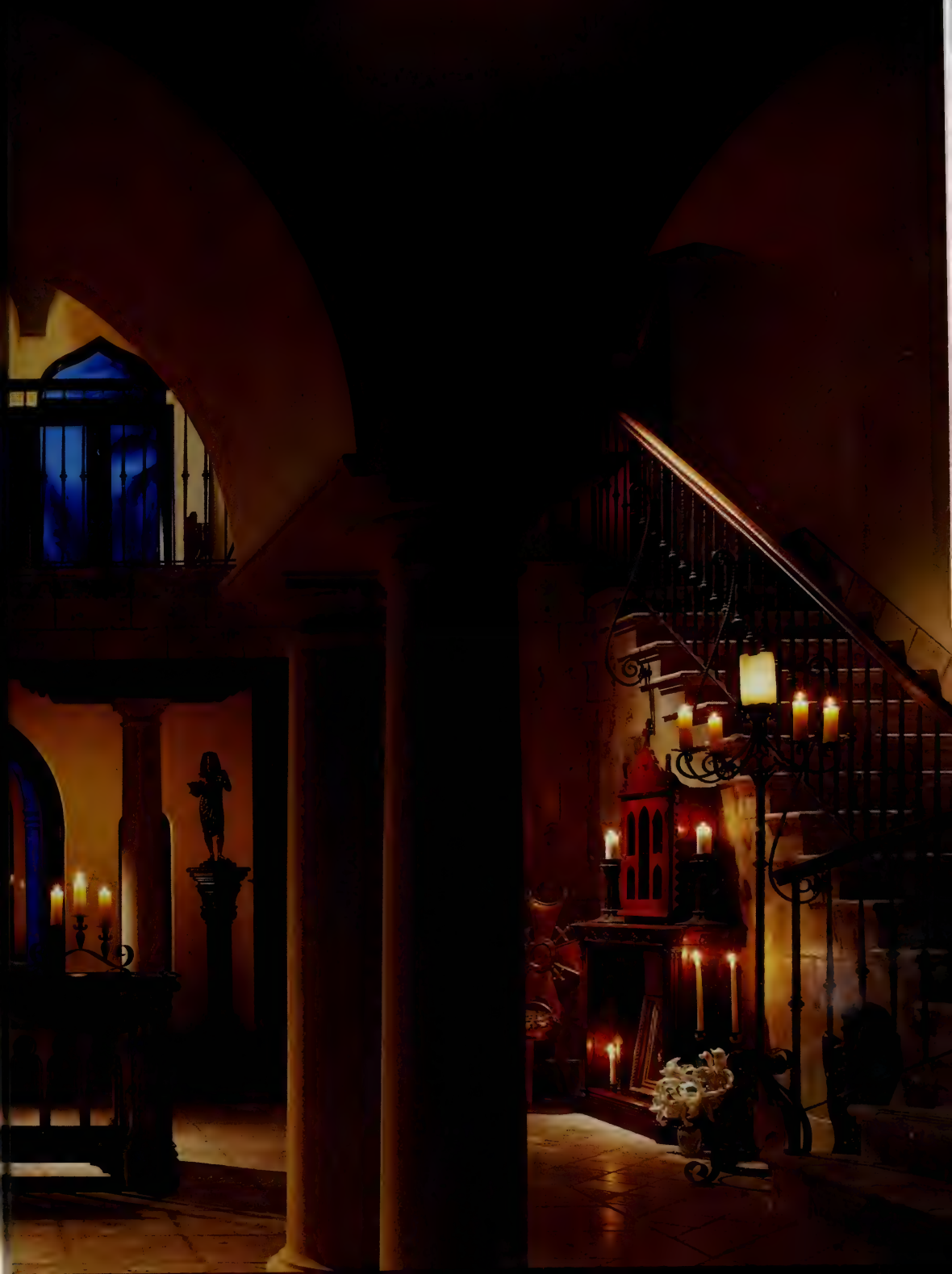
CONJURING A SURPRISING SANCTUARY IN MIAMI BEACH

Text by Roberta Klein/Photography by Dan Forer



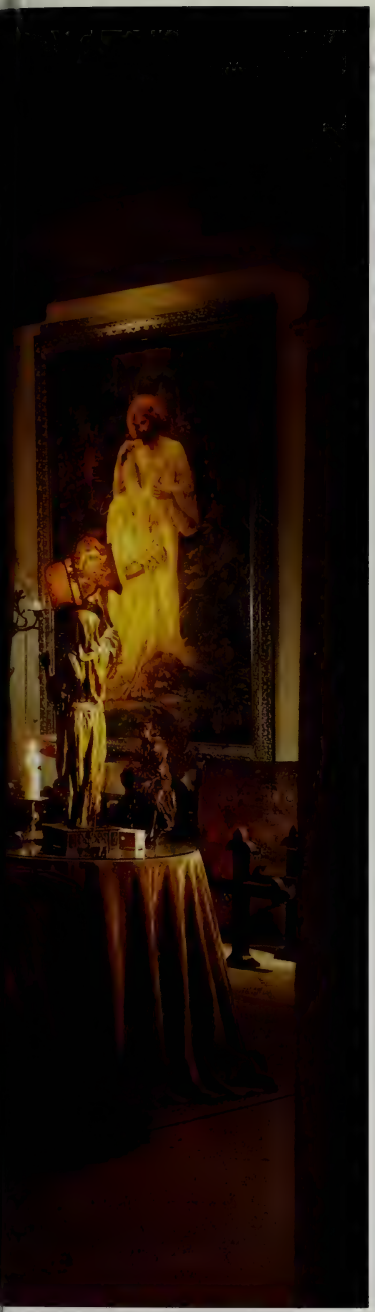


With J. Wallace Tutt III and Janet Bussell of the Tutt Design Group, Cher created a cloisterlike entrance hall. The library table is circa 1875. Flanking the doorway are Egyptian figures in bronze. "I was doing a gig at the Paramount in New York and saw them in a shop window. I had to have them."





"I wanted to introduce color that wouldn't be overwhelming," says Cher of the living room. She found the oil in Paris. Pieces from her former houses join furnishings from her Sanctuary catalogue. "I've always hated clutter, but now I'm surrounded by things I love to look at."



RIGHT: Cher's longtime designer, Ron Wilson, created the archway that frames the dining room. Unmatched chairs are placed with an antique Indian table Cher bought in London. Beyond is *Judith with the Head of Holofernes*, a 17th-century oil after Elisabetta Sirani.



The album follows her successful film career, launched in 1982 with *Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean* (she had costarred in the play on Broadway) and reaching its pinnacle with *Silkwood* (1983), for which she was nominated for Best Supporting Actress, and *Moonstruck*, the 1987 romantic comedy that earned her an Oscar for Best Actress. It also precedes a new venture—directing. She debuts in October with a thirty-seven-minute segment for the Home Box Office trilogy called *If These Walls Could Talk*, in which she also plays a small role.

No doubt she's determined. And with

LEFT: *Young Man Instructing Child*, an 18th-century Italian painting, is displayed in the living room above a circa 1905 bronze bust from France. "I've been collecting art for four years," says Cher. "I'm usually drawn to dark, moody paintings."





typical determination, Cher found a promising site on La Gorce Island, one of the most low-key waterfront spots in Miami Beach, and set out to replace the existing 1950s Bermuda-style house. The new, 10,000-square-foot structure would reflect the culmination of her evolving taste. As such, it would be a novel interpretation of Venetian architecture—one that combines Gothic, Moorish, Spanish and Byzantine styles.

"If you look at the great houses of Venice, they have towers and arches and a mix of cultures and styles," says Cher. "Venice was a port city, yet it had a very Moorish kind of influence, like what was seen in Spain. This combination of ancient Christian and Moorish elements really appeals to me."

Indeed, the house is filled with religious art, richly hued fabrics, carved woods, scrolled ironwork and stone. The master bedroom, which contains a Gothic Revival–style iron bedstead, is reached by a hallway that is not unlike a cathedral's corridor, with a Moorish doorway, a vaulted ceiling, a tile floor and a colored-glass window. Even the master bath is churchlike, sheathed in cross-cut travertine with a mahogany frame around the arched shower door.

It is a dramatic departure from Cher's previous residences, which were marked by sparse furnishings, clean lines and minimal color.

"All of a sudden I started changing," she acknowledges. "I was in Europe, and I began going to flea markets. Then I went to a Gothic auction in London, where I bought a lot of things."

This new interest became so compelling that she began to collect art, artifacts and furnishings that were characteristically Gothic. "Soon I had so much stuff that I started putting it in warehouses," she notes with a laugh.

Three years ago, excited by the new direction, Cher launched a mail-order catalogue called Sanctuary that offered furnishings, fabrics and accessories, further stimulating her assemblage of "the very ethnic history look—between a temple and a church."

Then Cher took another new direction. Before starting work on the Miami Beach house, she decided it would be the first of her residences not to be designed by Ron Wilson, her friend, mentor and interior designer.

"At some point you want to cease being the student and do it on your own," she explains. "I learned a lot from Ronnie. I think being his 'student' really helped me. When I have an idea, I don't stray from it."

Cher hired a local building and design firm and, working closely with the principal, established the design concept, defined the detailing and specified materials, fixtures and furnishings. The old house was soon taken down to the foundation and a single wall, and construction began.

In a perfect world, the house would

continued on page 244



"I've always enjoyed looking at architecture," says Cher. "I do it for a hobby." OPPOSITE: Antonio Milone's 19th-century *Odalisca di Napoli* hangs in the study. Leopard-print fabric covers the Renaissance Revival armchairs.

"I really love beautiful spaces," says Cher. "The more my life became something that couldn't be private on the outside, the more the inside became important." ABOVE: Her bedroom contains an iron bedstead made after one she saw in London.

ARCHITECTURE

MARK MACK

CRISP GEOMETRIES DISTINGUISH A HOUSE NEAR SUN VALLEY

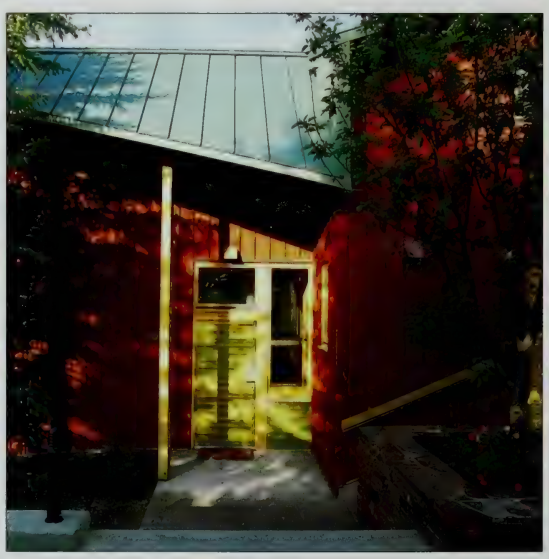
Interior Design by Holly Hulburd/Text by Diana Ketcham
Photography by Alan Weintraub

In the late 1970s Mark Mack cut an unforgettable figure on the San Francisco architecture scene. He was the young Austrian with the comic-opera accent and the slantwise bangs who wore short pants whatever the weather. Mack and his partner, Andrew Batey, seemed to be everywhere at once, starting a magazine, shooting off manifestos. Their target was the decorative historicism of their postmodern generation: While other young architects dusted off the classical orders for California wine barons, Mack gave them concrete block and bold geometries and lectures on the primitive barn. Those contentious years left a legacy, a series of concrete-and-metal houses built in the Napa and Sonoma valleys.

The American country house remained a Mack preoccupation, even as he moved to Los Angeles and on to an increasingly international solo practice. He has done distinctive ranch houses, vineyard houses and beach houses in California and Texas, and a recent desert house in Reno, Nevada (see *Architectural Digest*, December 1995). A mountain house was a logical next step. "I always wanted to work out my ideas for a ski house," says Mack, a skier from early childhood. The commission to design a residence in Ketchum, Idaho, near Sun Valley, gave him the opportunity to try his hand at yet another domestic building type.



COURTESY MARK ARCHITECTS



Architect Mark Mack designed what he describes as an "outwardly subdued, modern vernacular" house for downtown Ketchum, Idaho. TOP: Mack's rendering of the front elevation shows the angularity of the metal roof, which he "folded like a paper hat."

The same materials—concrete and wood—and colors appear throughout. ABOVE: At the entrance, the roof dips to become the kind of thin overhang familiar to Mack from his native Austria. OPPOSITE: The entrance hall descends to the living room. Richard Mulligan garden stool.

Mack's design ignores the recent fashions in western resort architecture. Contemporary mountain houses tend to be grand in scale and historical in spirit, faced in logs, stone or adobe; walk-in fireplaces of indigenous rock proliferate. Such latter-day lodges dominate the spectacular canyons outside of Ketchum, a testimony to 1980s affluence and the long reach of postmodern taste. "All those log cabins," says the Viennese-trained Mack, "so heavy. And those impostor adobes."

What he has built instead is an artful adaptation of the mining shed, a vertical house with a hipped roof and board-and-batten siding. Both spare and whimsical, it has a stylistic pedigree that goes back to the early modernism of architect Adolf Loos, not the Rocky Mountain hunting lodge. Moreover, the house sits in the middle of town rather than on the river or in one of the canyons. It makes no statement in the open landscape: From a distance it is nearly invisible, hidden by trees.

This sounds like Mack playing out his old role of renegade, but he claims otherwise. "The design was a response to the site," he explains, "as well as to the sensibility of the owners. It says something that they are the sort of people who could appreciate a downtown loca-





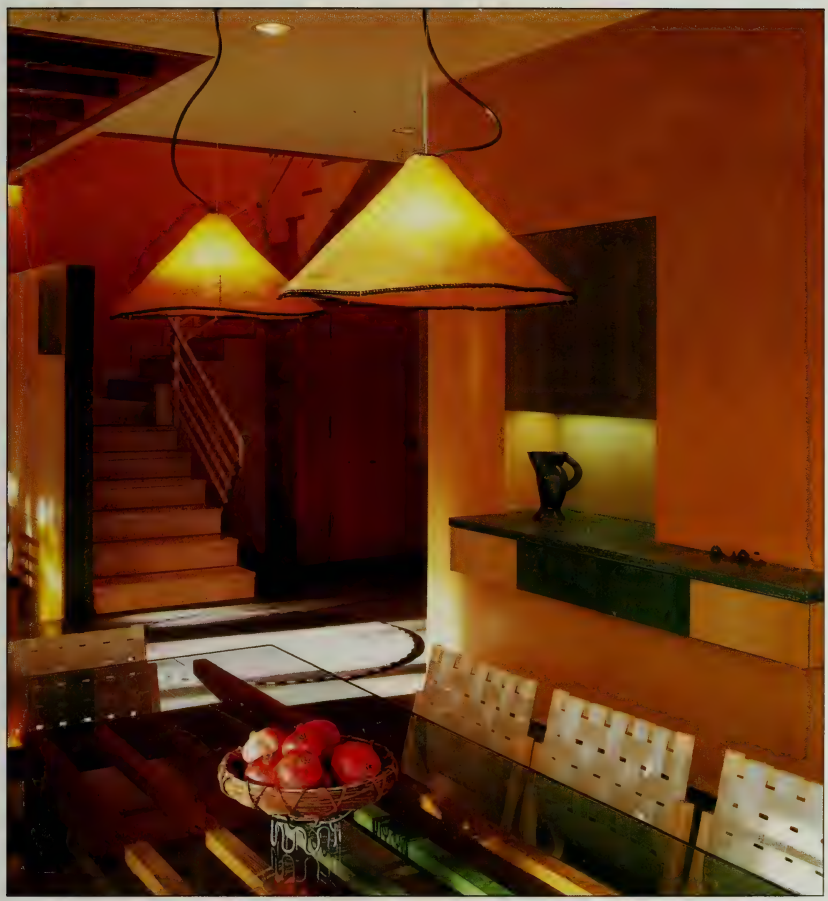
For the open-plan living room, interior designer Holly Hulburd devised a "winter" seating area, whose Donghia armchairs are covered in Boussac of France fabric. The stained plywood paneling, painted plaster wall and concrete floor are a Mack composition of palette and planes. Soraya Rugs antique kilim.

tion. They didn't want a country club setting. They didn't want to be in an area with nothing but big houses."

His clients, native New Yorkers who live in San Francisco, had been coming to Sun Valley for twenty years. With their children grown, they wanted a retreat for their own pursuits, which include hiking and skiing. They also had the city dwellers' fondness for browsing in bookstores and shopping on foot. Walking in town one day, they noticed a woodland garden that was for sale; it adjoined one of the oldest houses, a log cottage built in 1910. Both garden and house belonged to Clara Spiegel, a Sun Valley grande dame who was a founder of the library and a member of Ernest Hemingway's set.

Although the town's commercial center was only three blocks away, inside the garden all was magical. The immediate surroundings disappeared, replaced by the sight of Bald Mountain floating





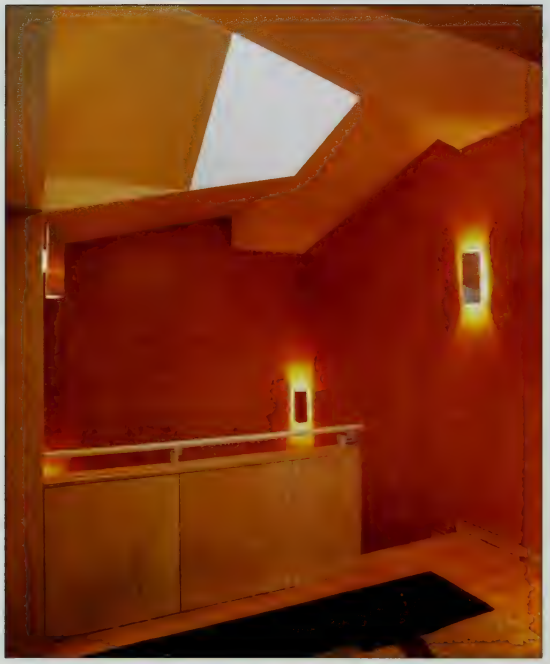


over treetops. The couple were drawn to the lush piece of land and wondered what could be built there.

Mark Mack had done a renovation of their San Francisco house ten years earlier. "It had been so exciting working with him," the husband recalls, "so we invited him to visit us in Sun Valley and

ABOVE: Mack designed a built-in serving counter and a dining table of rotating fir supports stained the colors of the house. Hulburd selected the furnishings, including a pair of beaded pendants, for their "sculptural and graphic interest."

"I appreciate strong architecture when I find it," says Hulburd, "so I treat it with respect." LEFT: Scandinavian classics—Aalto chairs in the dining area and at the island, Jacobsen at the kitchen table—complement Mack's vibrant hues. Donald Sultan's 1991 *Morning Glories* is the house's sole large-scale artwork.



LEFT: Above the stairwell, the nexus of the floor plan, "the rotation of the ceiling around the skylight reflects the different angles of the house," Mack notes. Sconces bring out the textural character of the plaster walls.

look at the property." Mack came and also fell in love with Clara Spiegel's garden.

"This spot has so many things that you don't often find," the architect says. "It has history, through Clara, who is a real town heroine. It has mature trees—fir, aspen, spruce and cottonwood—and there are incredible paths and boulders. The garden she'd made was very precious. She served tea and had literary gatherings there."

The couple acquired the garden, and Mack and project architect Robert Flock agreed to change it as little as possible. "We felt that our first obligation was to this special place," Mack says, though its preservation presented the architect with constraints that he had not had elsewhere, namely in California. There, he has most often built on open sites exposed to bright sun, where he has had room to break up the floor plans and spread out the houses horizontally.

In Idaho, he worked under quite different circumstances, on an enclosed, fully landscaped site with shade and filtered light. His solution was a compact structure of three interlocking squares encompassing two stories and 3,500 square feet. Two wings extend between the trees, toward the mountains, and the third fronts the street. Although Mack considered a ceremonial entrance on the garden side, "coming in from below would have cost too many trees," he says. "So the house turns a plain face toward the street. That's all right with me."

There was also the matter of vistas. "Everybody in Sun Valley wants a view of Baldy," Mack observes. "But my clients and I believed it was more important for the house to feel rooted in the garden." The building appears to grow out of a base of richly colored local stone, the same used in the garden paths. A stone platform rises a few steps from the garden to become a broad terrace, level with the living room. Reinforcing the impression of stone flowing into the house, the concrete floors of the living room are stained earth tones.

Perhaps the most impressive feature of the house is the awareness of the landscape one has from both the public and private areas. It is oriented to views in two directions, toward the mountains—Baldy is visible from the second story—and down the valley.

The house's garden façade

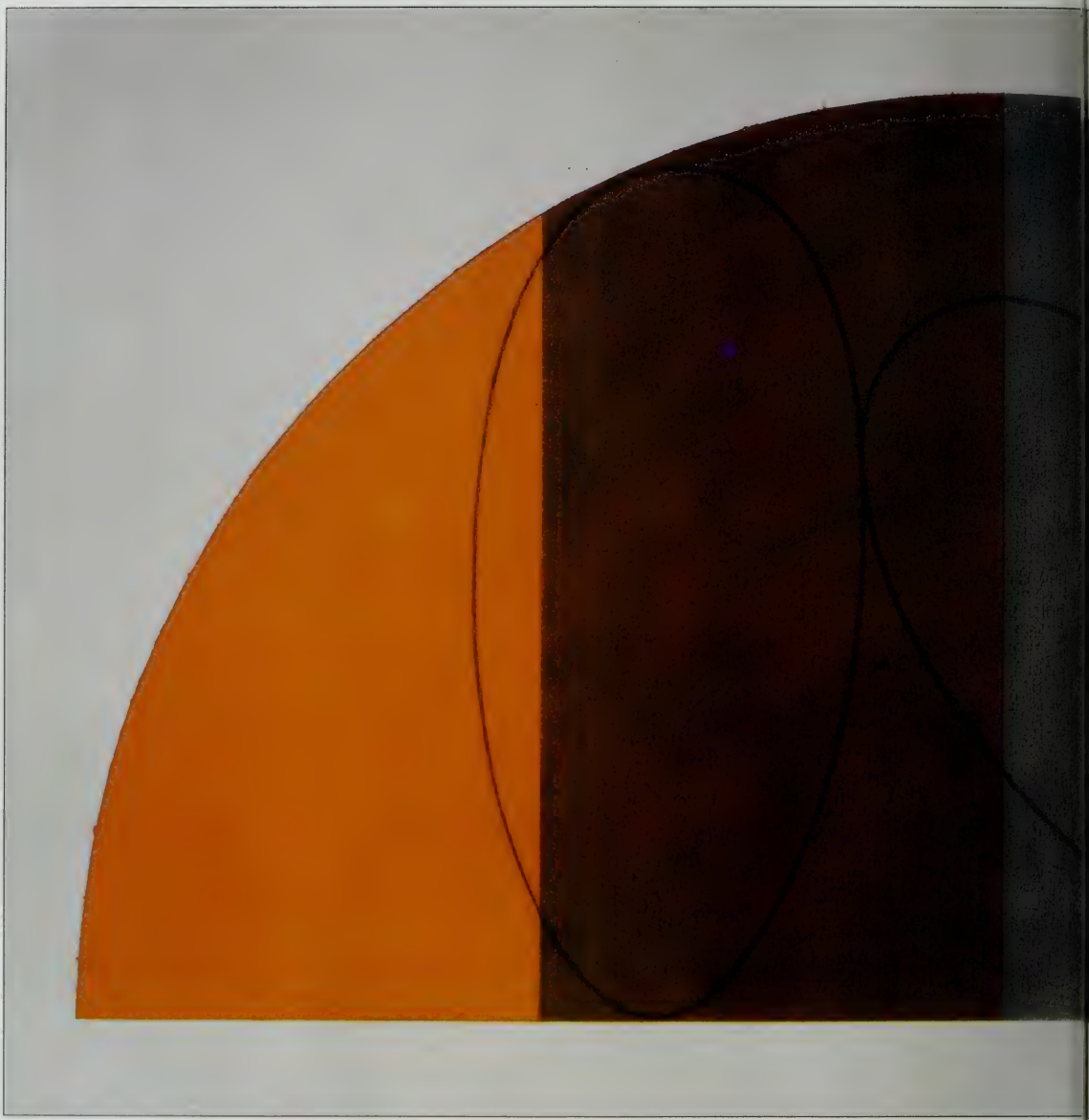
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LEFT: Diagonal windows in the master bedroom frame views of Bald Mountain. The bed and cabinets are by Mack; Hulburd added compatible pieces, including a side table she designed. The chaise features a Donghia chenille.

OPPOSITE: Corner glazing allows for uninterrupted views to the south and west. The stone terrace extends outward from the living room, creating a platform for the building so that the slope of the existing garden is preserved.





CURVED PLANE/ FIGURE VIII, STUDY

Robert Mangold, 1995. Acrylic, black pencil and graphite on paper; 29½" x 41½". Mangold has said he is more interested in "the preparation" of his ideas than in their manifestation in pictures. PaceWildenstein, New York and Beverly Hills.

There's no doubt that for many, drawings are immediately relegated to second-class status. Usually smaller, not to mention cheaper, than the paintings whose fame they reflect, they often resemble, even when proudly signed and dated, the throwaway paper souvenirs left behind as the artist struggled to get it right for eternity on a canvas.

If only for venal reasons, many would prefer paintings to drawings. But looked at another way, drawings can give us access to fascinating worlds concealed by paintings—the equivalent of peeking into an author's diary not meant for publication, of hearing more closely an individual pulse that can give us more intimate insights into the artist's work. As collectors and connoisseurs have known for centuries, in drawings we may feel privy to the artist's initial impulses, catching the first moments in which rigorous order or explosive agi-

ART

PAINTERS' DRAWINGS

INTIMATE INSIGHTS INTO CONTEMPORARY WORKS ON PAPER

Text by Robert Rosenblum

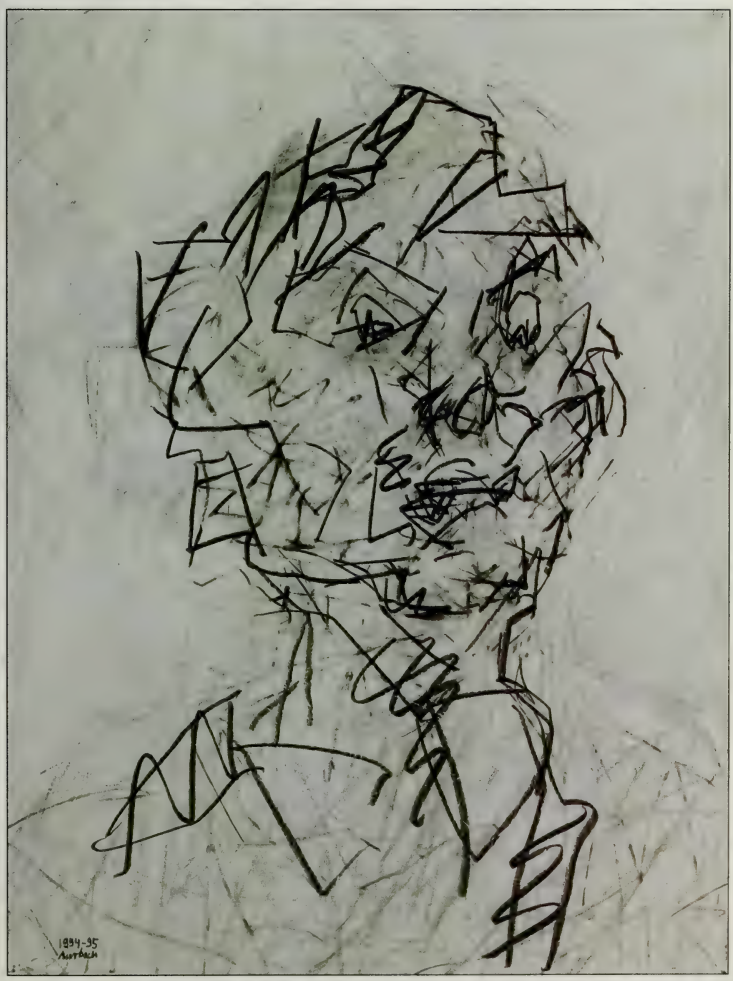


tation was foreshadowed, or noting observations and experiments censored out of the official signature style.

A case in point is Ellsworth Kelly, who for more than four decades has been known for his impeccably austere yet sensuous abstract paintings and sculpture in which the otherworldly purity of flat planes of unmodulated color is matched only by the purity of the straight and arced contours that bind them. So it may well come as a

HEAD OF J.Y.M.

BELOW: Frank Auerbach, 1994–95. Pencil on paper; 30" x 22½". Of drawing, Auerbach has said, "It seems to me . . . intelligent to have a piece of black chalk in one's hand . . . a piece of paper . . . to make one's points economically." Marlborough Gallery, New York.





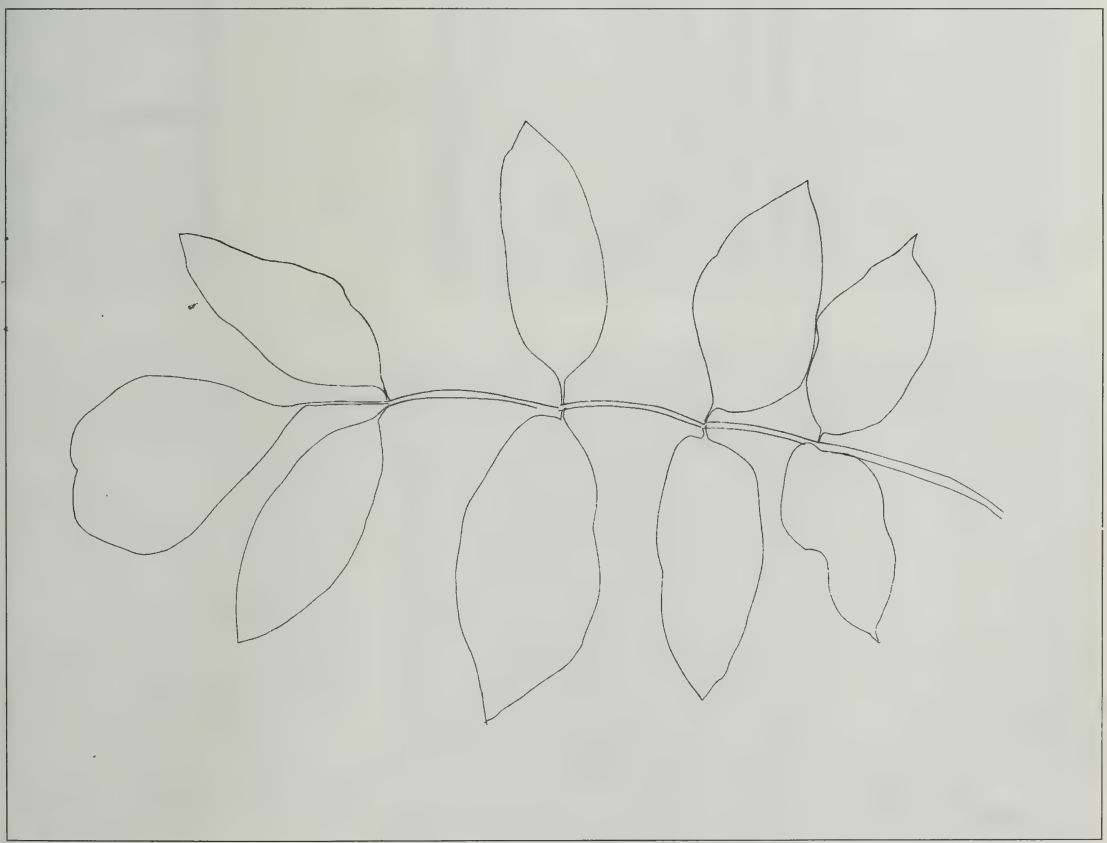
shock to find that an artist who seems never to have let the natural world pollute his immaculate universe would draw, again and again throughout his long career, such ordinary things as leaves, flowers and fruit.

As a counterpoint to the severe tyranny of his abstract contours and hues, Kelly constantly refreshes his eye with modest glimpses of the irregular shapes and edges created by nature's infinite unpredictability. But even when he mimics in pen or pencil on paper the meandering edges of stems or leaves, he manages to impose the lucid, reductive style of his abstract art so that the artist's identity is at once proclaimed. Such casual but exquisitely precise outline drawings can tell us how he has kept sharpening his vision, transforming the mess that is the seen world into something whose unshaded clarity of edge and shape can hover with the same weightless purity as one of his painted ovals or trapezoids.

Of course, abstract artists usually make abstract drawings, but these, too, often give us clues to the complex efforts that lie behind the seemingly effortless conclusion of the completed canvas. Mondrian is the prime ancestral example here, for his drawings reveal the endless hesitations and decisions involved in the placement or the width

Leaf

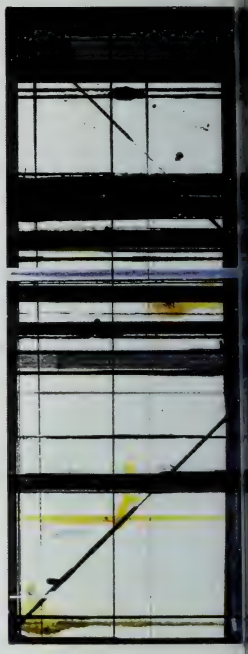
Below: Ellsworth Kelly, 1970. Ink on paper; 22⅞" x 28⅞". Though his paintings are mainly abstract, Kelly's plant drawings show his appreciation for the beauty of organic shapes and reflect his unique relationship to line and form. Janie C. Lee Master Drawings, New York.

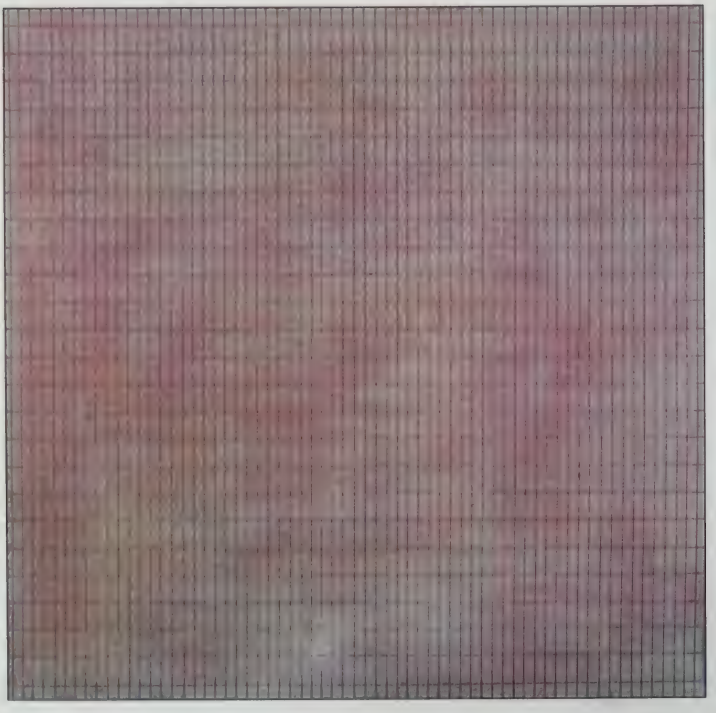


Untitled

Opposite: Georg Baselitz, 1995. Gouache and india ink on paper; 27½" x 19⅝". Baselitz describes his works as "inventions, visions and thoughts" and maintains that, while they seem figurative, they represent nothing. PaceWildenstein, New York and Beverly Hills.







of a straight line, or in the relative darkness or lightness of its color or value, even though the finished painting may seem so inevitable as to be the result of the simplest formula.

In the second half of our century artists' drawings have continued to explore the infinite varieties of abstract equilibrium. So it is that, like Mondrian's canvases, Brice Marden's often look elementary in their rectangular geometries and solid, opaque hues. Yet his drawings, which may shuffle an amazing number of geometric layers in the shallowest of spaces, help us to realize why even those paintings with the most rudimentary straight-edged order create a subliminal sense of a hidden, complex skeleton lying be-

UNTITLED

LEFT: Agnes Martin, 1963. Wash, pen and pencil on paper; 8½" x 8⅛". Martin, who works in a Minimalist abstract style, has said that her pieces "have neither objects, nor space, nor time, not anything—no form." The Elkon Gallery, Inc., New York.





neath their taut and unruffled surfaces.

All things being relative, drawings by the most pristine geometers in the pantheon of abstract artists make us sense pulsations of life that may be repressed in their larger painted counterparts. Agnes Martin's drawings of her signature grids, for example, often have a more gossamer character than those in the paintings, suggesting an even more acute degree of fragility. And Robert Mangold's drawings for his shaped canvases, with their internal perfections of straight and curved edges in counterpoint to pure colors, may also approach more closely the original breath of creation, letting us intuit the moment when the artist discovered how two ovoid contours may touch but not intersect.

Painters' drawings may also disclose the disciplined artifice required for the look of impassioned spontaneity. For this lesson, the classic early-twentieth-century example is found in the work of Kandinsky, that pioneer of volcanic abstractions conventionally pitted against Mondrian's lean rigor. But Kandinsky's drawings and painted studies disclose how his finished canvases, with their fireworks of molten color and splintered line, are also the distillation of many preparatory studies.

It is a lesson we can learn, too, in the seemingly rapid drawings of many late-twentieth-century artists who are often categorized as Neo-Expressionist, a word that emphasizes immediacy of technique and emotion. In the case of Georg Baselitz, when we see a human fragment, such as a clenched fist, bursting into the canvas's rectangular field like the hand of God, we may think it was executed in the blink of an eye and with one surge of feeling; but such an energetic punch, no less than a trained boxer's, has countless exercise sessions behind it. Similarly, for Frank Auerbach, some of the secrets of the potent illusion that an eruptive, muscular force batters his human subjects with thick slathers of paint can be gleaned from drawings where, on a smaller, more tentative scale, he practices these dynamic, jabbing rhythms with wrist rather than shoulder. Here once again, drawings take us behind the scenes, often putting us closer not only to the artist's hand but even to the artist's heart. □

CARD DRAWINGS (COUNTING)

Brice Marden, 1982. Pen, ink and gouache on screen-printed paper; 8" x 26". Marden's drawings serve as part of a refinement, a search for a more distilled expression of the possibilities inherent in his self-imposed limitations. Christie's, New York.

MARBELLA'S EL ALMENDRAL



Going off to live in Marbella was not quite like joining the foreign legion," Countess Sandra Bismarck says with a smile. "But for me there were certain similarities." Seated on the terrace of what is unquestionably one of the prettiest houses in this Mediterranean resort, a small villa she helped design and build, she has good reason to look back on that turning point in her life with both pride and satisfaction. The view of the sea beyond her acre of closely clipped lawn is breathtaking. The surrounding garden is well tended, a pleasure to behold throughout the year, thanks to the unique climate of this section of the southern coast of Spain.

Twenty-three years ago, in a vain attempt to repair her troubled marriage to one of the young Bismarcks, Sandra, née Croÿ, decided to give up her job in one of Hamburg's big publishing houses and, at the suggestion of her brother-in-law, come to Marbella to help develop the Marbella Hill Club, a new community he was starting in the hills overlooking the old fishing village. She



"I put everything I have, including my personality, into the design of a house," says Countess Sandra Bismarck (above), whose own villa, El Almendral, or the Almond Grove, is part of a community she has helped develop in Marbella, Spain. RIGHT: Ivy-covered piers support the residence's tiled roof.

COUNTESS SANDRA BISMARCK EMBRACES THE SPIRIT OF ANDALUSIA

Text by Peter Viertel
Photography by Tim Clinch



EL ALMENDRAL WAS THE HOUSE SHE COULD NOT BEAR TO SELL.





"I didn't want a very sophisticated look in my home," says Sandra Bismarck. "I preferred a more rustic style that would better echo the cultural and artistic heritage of the region." OPPOSITE: "I salvaged the living room beams from a country estate that was being torn down."

RIGHT: The living room's antique forged-iron railing is reproduced in trompe l'oeil, right, on the wall. BELOW: "The ocher color of the dining room lends the space a muted light, creating a restful ambiance." The pair of Spanish country scenes date to the 19th century.



had had no previous experience in architecture or urban planning but had "a hidden talent for management, and that was about all," she freely admits.

Her decision to start anew in the southernmost region of the European continent had roots in part in her early childhood. The niece of an ambassador, she had lived in the Philippines, where she acquired a liking for a warm climate and a more exotic lifestyle than that of northern Germany. When she was a little girl her ambition had been "to marry an ambassador, so that I could help my husband with his work." Things didn't quite turn out that way, though, and she grew eager instead to find fulfillment as an independent woman.

Sandra Bismarck volunteers that luck had a great deal to do with her success, for early on in her stay in Marbella she met Adolfo Gross, an elderly Spaniard who had dedicated his life to studying Andalusian architecture and culture. Gross never found a practical outlet for his knowledge, but he transferred his visual gift and taste to his young disciple. She, in turn, was able to convince her brother-in-law Ferdinand Bismarck, the acting head of the family, that it was possible to build houses in the style of the region that would be no more costly than modern dwellings and more salable. The architectural details might prove to be more expensive, but the result would justify the slight difference in price.

Her task, in the beginning, was not an easy one. For a young woman to supervise construction, and to direct the crews, was unheard of in the macho-minded society of Franco's Spain. Sandra Bismarck had to act as paymaster as well as builder, and in the initial stages, she noticed that the men hardly ever spoke to her on payday; they accepted their wages in sullen silence. She soon found a way to pacify them. It is a local tradition for the builder to give a "roof party" for all those involved in the erecting of a house. She invited the wives of all the workers to this social function, and the men's unspoken resentment dissolved.

Sandra Bismarck finished the first house and moved in. After a year she had completed the second one, the first having been sold almost immediately. In the meantime, she guided the planting and gardening of the entire area. Again Adolfo Gross was of invaluable assistance, as was César Leyva, the Sevillian architect who drew up the plans for the houses

"El Almendral mirrors my heart and soul," notes Sandra Bismarck. "I filled it with antiques that reflect my German background and with pieces that I found in Spain." BELOW: Draped fabric frames a window with an ornamental iron grille in the master bedroom.



BELOW RIGHT: "The climate is so fantastic in Marbella. Everything grows here; my house is enveloped in ivy and bougainvillea. I practically live outdoors and enjoy eating in the fresh air year-round. If the winter nights get a little bit chilly, I light the fireplace on the terrace."





the countess was intending to build.

To complement the attractive exteriors of the villas, Sandra Bismarck set out to decorate the interiors to suit her own taste. She was, after all, going to live in her creations for a limited period of time. She combined the things she liked in the provincial décor of southern Germany and Austria with the regional virtues of Andalusia. With Gross she traveled to Seville, Antequera, Cádiz and Granada, visiting antiques shops and flea markets and studying the standing examples of fine old houses.

El Almendral, or the Almond Grove, which is her own residence, was not her final creation, but it turned out to be the house she could not bear to sell. The death of Adolfo Gross some years ago is perhaps a factor in her clinging to her favorite place—that and the singular location of the villa, which is now filled with memories of her daughter's growing up and her more than two decades of life in the country that is her permanent home. She has also become an important figure in the local scene and heads the Marbella chapter of the Fight Against Cancer Society. "If I sold my house, where would I go?" she asks rhetorically. "I'd feel completely lost without it. It's a part of my identity.

"There are turning points in life that determine the future in more ways than one," Sandra Bismarck reflects, looking back on her time in Spain. Still involved with her job of builder and interior designer, she is now planning Phase II of the Marbella Hill Club, which is to add forty small properties to the existing fifty of Phase I. This ambitious project will make heavy demands on her and her staff in the years ahead. But she has no regrets. Claudia, her thirty-year-old daughter, is a rising young executive in British television, having taken the other road that was offered her mother when she was the same age. This provides Countess Sandra Bismarck with a sense of continuity that is deeply satisfying. □

HIGH-FLYING DRAMA



ROCK MANAGER JOHN REID'S EMPIRE COLLECTION GLOWS IN NEW YORK





"I knew a lot about John and I knew a lot about high rises," says Fred Dilger (above, with partner Monique Gibson), who created a dramatic setting on the 50th floor of a New York skyscraper for rock manager John Reid's Empire collection. LEFT: The living area has a Roman *pietra dura* table from Christie's. Clarence House fabrics.

John Reid first heard Elton John sing on a sample record twenty-six years ago. "It was beautiful, and he sounded very shy and quiet," Reid says. "A few weeks later I went to see him perform. I couldn't believe it was the same person." John Reid is still Elton John's manager, and his continuing passion for flamboyant, over-the-top contrast is perfectly reflected in the glistening walls and polished mahogany of his fiftieth-floor *pied-à-ciel* in Manhattan's Millennium Tower. An overflowing jewel box of ornate antiques in a contemporary high rise near Central Park, it has velvet bergères, silk fauteuils and ormolu secretaires, all framed by floor-to-ceiling windows with views of one river and two states.

"I love the juxtaposition, the duality of this modern building with the Empire furniture that's more than two hundred years old," Reid says as he surveys the views to the east, where the Dakota and the San Remo look like architectural maquettes. "What's always excited me is complete contrast. This apartment has a very high 'oooh' factor."

At first, though, Atlanta-based designer Fred Dilger of Dilger-Gibson let

Interior Design by Dilger-Gibson
Text by Susan Cheever
Photography by Durston Saylor



out an "oooh" of dismay. "It was a box," Dilger recalls, "with a lot of inconveniently placed plumbing pipes and structural columns." Furthermore, the inconvenient box had to display and enhance Reid's formidable collection of eighteenth-century furniture. "John's furniture doesn't just speak to him," says Dilger's partner, Monique Gibson, "it shouts at him." To make Reid's antique acquisitions at home in the minimalist aerie of Millennium Tower, Dilger and Gibson created a stylized mahogany setting with a shimmering black floor and mirrored walls.

"We wanted to take the Empire look and sleek it up so that it would be appropriate to the building," says Dilger. "One of the facts that popped into my head when I was thinking John Reid . . . Empire . . . Napoleon was that Napoleon loved Egypt. It was his soldiers who broke the Sphinx's nose by taking potshots at it." So Dilger and Gibson designed Reid's apartment with the feel of an ancient Egyptian temple, where narrow portals open into a chamber that glows with ancient treasures. "In every direction you walk there's a series of pediments dividing the space," says Dilger. "It's almost like entering one of the great tombs of the pharaohs. It has a mythological aura."

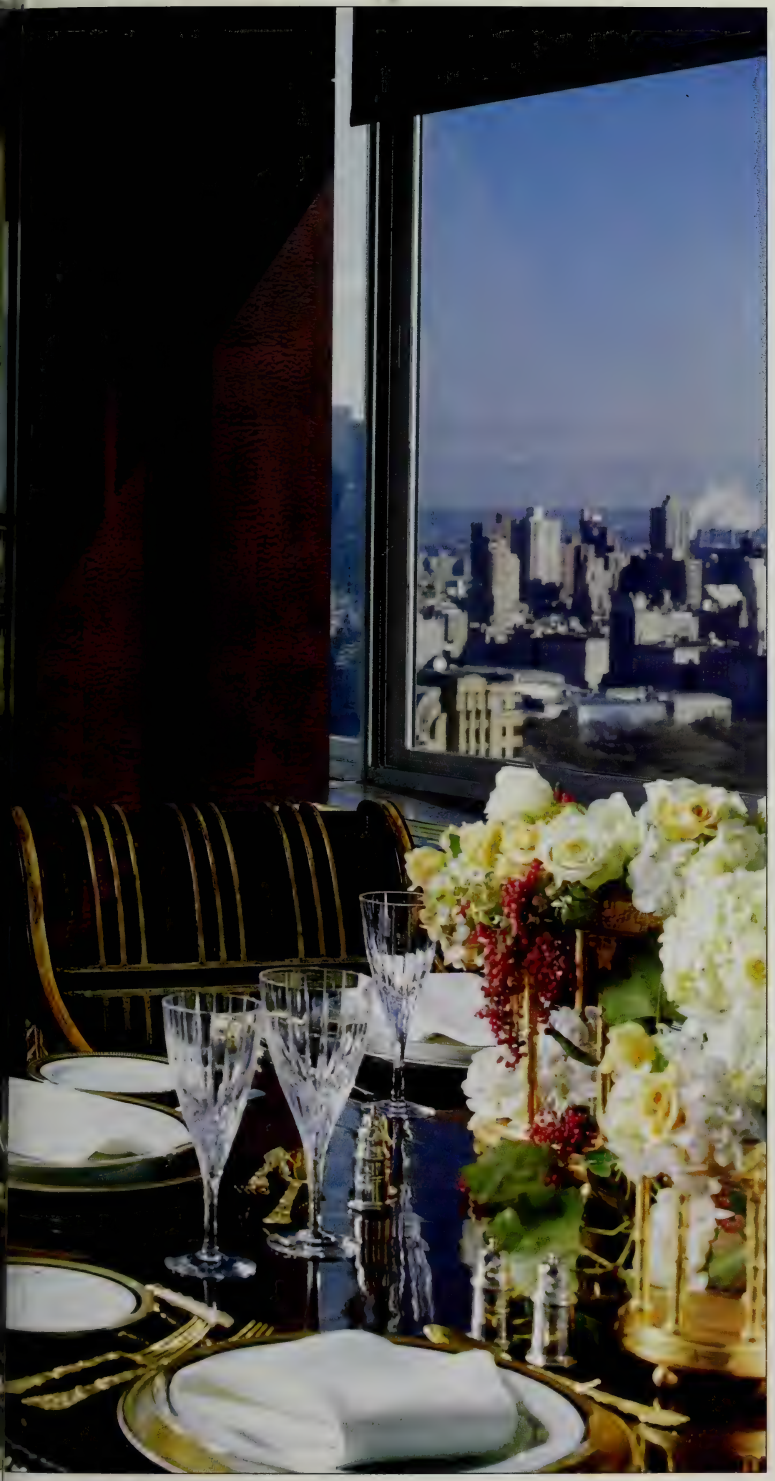
In fact, John Reid buys houses the way Napoleon annexed countries. "If I like a city, I don't need much of an ex-

"I spent a lot of time in New York at the zenith of the Studio 54 years, but I didn't want to live here," says Reid. "There were too many temptations." ABOVE: *New York at Night*, 1932, by Berenice Abbott is flanked by a pair of Louis XVI fauteuils by Jean-Baptiste-Claude Séné.

OPPOSITE: A 1989 Herb Ritts portrait of Elton John, whom Reid has managed since 1971, is displayed in a niche in the living area. Two gilt-bronze *athéniennes* rest on a mahogany demilune console table with ebonized monoped legs, all from Christie's. Baccarat bowl.







cuse," he says. In the last two decades he has bought and renovated nine residences in cities from Glasgow, where he was born, to St. Tropez, where he spends his scant leisure time. His affection for Los Angeles didn't survive the 1994 earthquake; the next day he put his L.A. house on the market and went shopping for a place in New York. First he looked at traditional apartments on Fifth Avenue. "I found even the best apartments were like shoe boxes," he says. "There were views of the park, but they were tunnel views. I had heard the horror stories about co-op boards."

A friend who lived in the Hotel des Artistes mentioned a new building going up on Columbus Avenue. "Even the realtor was very iffy about it," Reid remembers. "It was new. It was on the West Side. We put on hard hats because the building was being constructed, and we came up here and stood on the raw concrete floor. As soon as I saw the views I was hooked." Reid bought two adjoining apartments to put together for himself and one across the hall for his butler. Living high above the city brings its own set of problems. Reid once stepped out of the shower to encounter the interested gaze of a man in the gondola of a passing blimp.

Dilger and Gibson met Reid when they worked with Stan Topol Associates on Elton John's Atlanta apartment four years ago (see *Architectural Digest*, January 1993). John was so pleased with Dilger's work that he urged him to start his own firm. Since the formation of Dilger-Gibson, John has been one of their biggest fans. "With Elton as a door-to-door salesman, we had a great start," Dilger says. "We're thinking of putting him on commission."

Nevertheless, Reid decided to solicit plans from other decorators. "I had seen the speed with which Fred and Monique worked and the quality of their work," Reid explains, "but everyone said I should use this or that famous decorator. I put out bids, and Dilger-Gibson were the ones who came back three days later with a detailed plan." Planning is

"I like the side-by-side contrast of the old and the new," says the Scottish-born Reid. "I'm a traditional man in a progressive industry." Sean Connery's 1989 portrait by Herb Ritts hangs in a mirrored niche in the dining area. Fabric on sofa, at left, by Clarence House.

"JOHN'S FURNITURE DOESN'T JUST SPEAK TO HIM, IT SHOUTS AT HIM."





ABOVE: A circa 1890 Neoclassical bed from Sotheby's dominates the master bedroom, which Dilger calls "stylized Empire in a new, light manner." At left is Robert Mapplethorpe's *Tulips*. Bedside table, bedcoverings and drapery fabric from Brunschwig & Fils.

OPPOSITE: "John wanted a beautiful work area with a beautiful view," says Dilger. An untitled 1993 work by Alan Bull ("The image is of an angel, and John likes angels and cupids," says Dilger) sits on a Louis XVI tulipwood *bureau plat* from Sotheby's in the study.

the basis of Dilger-Gibson's design philosophy. "If it doesn't work on paper, it won't work in real life. It's a lot less expensive to erase than to rebuild," says Dilger. "Ninety percent of each project is detail, ten percent is design."

Reid's Empire empire begins in the mirrored entrance hall, where an 1890 French table balances on three intact sphinxes. Beyond, in the living area, a *pietra dura* tabletop glistening with jasper, alabaster and lapis lazuli is supported by winged lions. Gilt-bronze antique oil lamps, called *athéniennes*, sit on twin marble-topped console tables held up by ebonized, winged monopeds.

To complement the paneled entertainment and dining areas in the 3,000-square-foot apartment, Dilger and Gibson designed comfortable bedrooms painted in soft colors and with wide moldings. "Everyone has two different moods," says Dilger, "on and off. The bedrooms are soft and almost womblike. We did the opposite in the public spaces, which are more severe, with dark walls and no moldings to give the illusion of more space."

The bedroom and master bath progress from Empire to imperial. Reid sleeps in a four-poster swathed with silk and topped with urn finials and fronds that brush the ceiling. "You have to feel important to sleep in that bed," Gibson says. "We knew it had to be grand, because that's John Reid. He loves to be stimulated."

The arrangements of ornate furniture, the antique embellishments, the bold patterns and dark colors, the larger-than-life windows and the drop-dead views may stimulate other people, but John Reid says that excitement brings him tranquillity. "It's vibrant," he says. "It's surprising for other people, but for me it's calm and quiet. It's a retreat." □

ARCHITECTURE

MARIO BOTTA

BOLD CONTOURS FOR A SWISS MOUNTAINSCAPE

Text by Joseph Giovannini
Photography by Marco D'Anna





"I used its severe form as a shoulder against the outlying terrain," says architect Mario Botta of a house he designed for a family in the hills near Lugano, Switzerland. ABOVE: The main living area overlooks the valley through a series of recessed portholes.

OPPOSITE: Views from the glazed entrance hall show the garden, which Botta focused on in siting the building. The sculptural pull on the door represents a subtle design theme based on the curvilinear façade. RIGHT: Framed horizontal bars at the stair act as both railing and screen and express another of the house's linear motifs.



Sweet, rustic, *Sound of Music* chalets tend to dominate our impression of Alpine architecture. But within this high and operatic landscape, an occasional structure of dressed stone and austere attitude reaches back to a time when master builders would lay one precisely cut rock on another to construct Platonic volumes. Strikingly pure, with their thick walls pierced by small windows, these churches and wayside chapels—and the odd kindred farm building—are today familiar primarily to historians and to architects like Mario Botta.

It was in a village in the Ticino, a Swiss canton, that the Lugano-based designer grew up and his imagination incubated. By the time he studied with the great Venetian architect Carlo Scarpa at the University Institute of Architecture in Venice, worked in that floating-dream city for the French architect Le Corbusier and encountered there the American eternalist of architectural form,

THE BRICK SKIN WRAPS CLEANLY WITHOUT FUSSY INTERRUPTIONS.

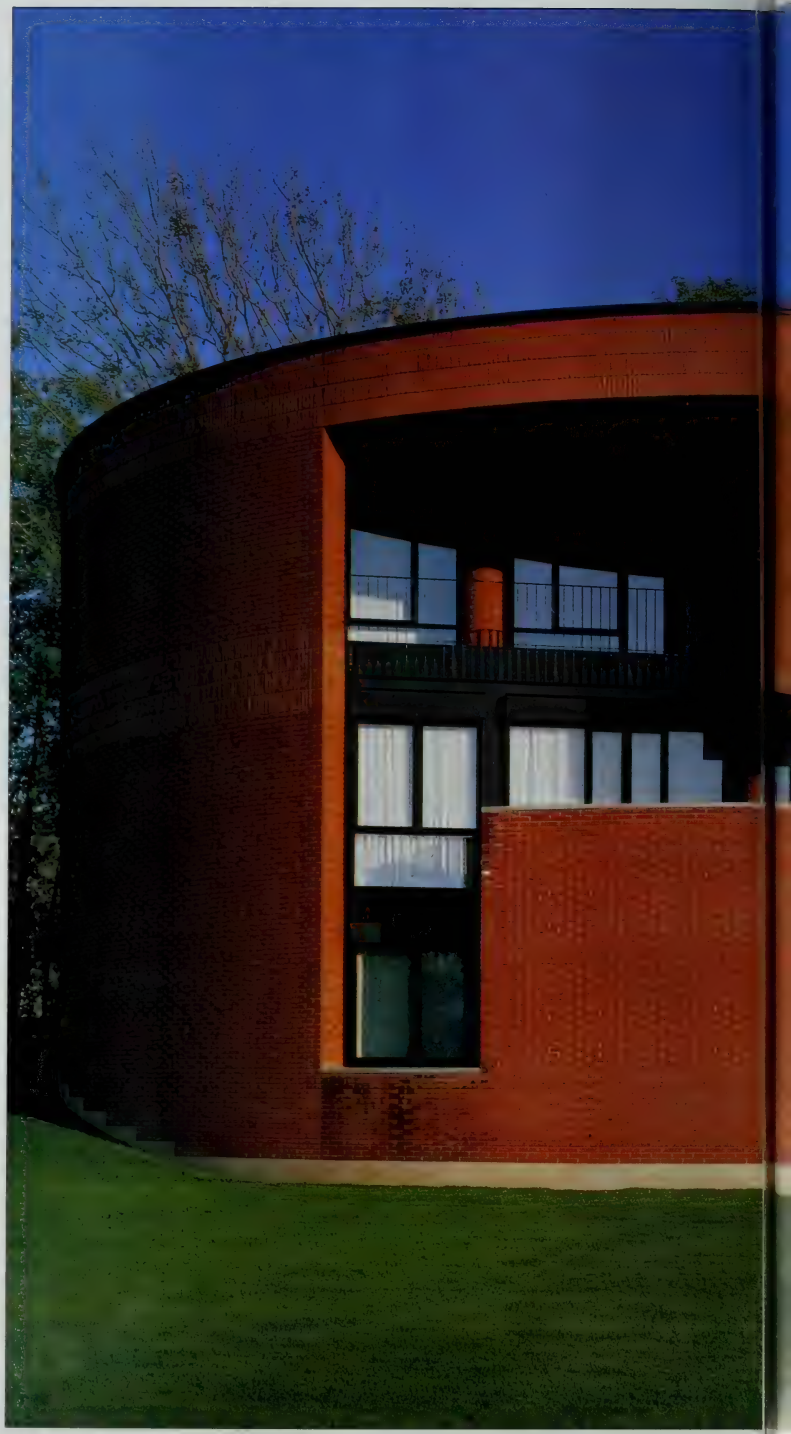
Louis Kahn, Botta had already drawn from one of the profound wells of Western architectural history. The indigenous structures of his home canton represented a Romanesque building tradition that grew out of antiquity and never caved in to the putative barbarisms of the Gothic invading from the north.

Botta, who is best known in the United States for the recently completed San Francisco Museum of Modern Art, first came to international attention in the early 1970s. It was then that he designed a series of modest Ticinese houses whose density and clarity were inspired by the simple but powerful vernacular: Cylinders, cubes and prisms informed Romanesque architecture a millennium before twentieth-century modernists absorbed them into their formal language. To Ticinese architects, this universal tongue was tantamount to a local dialect, and Botta emerged foremost within a group that developed an architecture based, in part, on this tradition. The buildings attracted worldwide admiration among professionals as a uniquely provincial interpretation of modernism. Their imposing, undecorated masses restored a sense of weight that modernists had all but decanted from volume.

"I had all the books on Mario," says one of Botta's most recent clients, a plastic surgeon, "but I didn't want to copy." With his wife, the Botta enthusiast commissioned a house near his native Lugano, on a substantial parcel of land unusual in these hillsides for its relative flatness. The plateau, situated in a neighborhood spotted with old warehouses, sparked Botta to design a house that screened off unsightly neighbors while opening to long views down the mountain valley.

"This house is large by contrast to the houses I've done until now, and what interested me was to see how a house can change a landscape," he says. "My concern was to close the yard on the far side with an upper terrace that works as a wall protecting a very private garden below. I wanted to emphasize the two different levels of the garden."

From the front gate, the site's configuration deceptively leads the eye to believe that the broad esplanade arriving at the door is just an ample stretch of lawn. Immediately past the entrance,





however, a parapet reveals a lower floor. What appears to be a two-story brick house in the shape of a half cylinder is a three-story building whose first floor includes sprawling rooms for the doctor's car collection and an indoor swimming pool. The grassy entrance terrace is actually the roof of a hidden structure that can only be seen from the lower yard.

Though Botta's designs are generally freestanding objects, this one roots into an upslope on the long side of the site, establishing a continuous retaining wall that frames and controls the property. "We dug into the earth with the building," he says, observing that the house "offers the deep shelter of a cavern."

If Le Corbusier defined architecture as "the masterly, correct and magnificent play of masses brought together in light," Botta meets the poetic standard here. The first view across the upper terrace is only a warm-up for the house seen from the lawn below. On the right, a dynamic one-story brick façade, with a retractable glass wall for the pool and cars, heads straight toward the main body of the house. "The thrust of the strong horizontal hits the vertical volume, setting it in sculptural play," Botta says. "I displaced the tall element, the house, to create tension with the ground and a dialogue with nature. I love violent contrast."

The convex façade is carved to accommodate the garden entrance and a loggia, a feature typical of old Ticinese farm buildings, off the living and dining rooms. Botta seldom adds to his façades but surgically slices into them, excavating. Here, he positioned large windows back from the surface of the building so that the brick skin wraps cleanly without the fussy interruptions of mullions and doorjambs. The windows disappear in the shadows made by cutouts in the volumes; the openings show the thickness of the wall and highlight its plastic character and protective nature. Botta always removes the extraneous, using the purity of geometry as both an inspi-

Botta pared away the volume to create a massing of geometric forms. The house's three levels —living spaces above the master suite, with children's rooms below—are revealed at the east elevation, where tall columns under the sweeping curve form a loggia.



LEFT: A retractable glass wall allows the indoor pool ("a transitional space," says Botta) to open to the lower terrace. BELOW: Topped by a long upper terrace, the horizontal structure houses the pool and a collection of automobiles.

ration and a discipline. "I like simple form because it allows me to find the essentials more easily," he says.

Fortunate is the architect who works in the Alps, for the mountains are everlasting quarries that yield the stone that was long the basic building block of Romanesque architecture in the region. But Botta exercised a special reticence in this house. "I couldn't go Hollywood," he says. "The object for me was restraint, so I tried to bring in materials that were strong and powerful but also simple." He clad the exterior in ordinary brick, emphasizing breaks in the volume by changing patterns at the edges of the masonry surface. Inside, only the floors are surfaced in marble and granite; the walls are plain, which substantiates the gravity of the design. (In the privacy of the master bath—and in the elevator cab—Botta eased his palette of materials into a degree of



splendor: There, he chose a lush, nebulous onyx that he applied in leaves.)

As in many of his buildings, Botta used furnishings of his own design. Pieces like half-round desks and lampshades comply with the motif set by the semicircular façade and the fanning view.

The children occupy rooms on the first floor, adjacent to the lower garden ("We wanted them downstairs so they would have access to the yard," says the doctor), and the parents, a master suite on the middle level. Family spaces—the kitchen and the living and dining rooms—are on the top level. A bridge between the kitchen and living room crosses a three-story skylit space, a void that divides the house into two sections and gives vertical dimension to the interiors, tying together all the floors.

While serving the needs and idiosyncrasies of a contemporary family, Botta has designed a house that is rooted in the larger traditions of Europe and the Ticinese past. His geometric language is the lingua franca of modernists tempered by a local dialect, and the massive masonry building teeters between the modern, the archaic and the vernacular. In the cultural climate of a unifying Europe that seems, nonetheless, increasingly conscious of its regions, the design signals a resistance to the homogenizing power of international design. The convergence of seemingly independent traditions produces a house of monumental strength and decisive form, traits rare in contemporary architecture outside these high valleys. □





"In my designs, I make negative spaces, or voids, by excavating elements," Botta remarks. ABOVE: The upper terrace leads to the house's entrance. The architect notes a "conceptual rapport" between his building and the traditional farmhouses of the region in the "protective physique" of each.



CALIFORNIA COUNTERPOINT

TUSCAN TRADITIONS IN BIG SUR FOR PAUL JUNGER WITT AND SUSAN HARRIS



JIM MCHUGH



GRAY MORROW

"It's as if a contemporary house were overlaid on a Tuscan farmhouse ruin," says decorator Craig Wright (top) of a house he and architect Mickey Muennig designed in Big Sur, California, for film and TV producer Paul Junger Witt and his wife, Susan Harris (top right).

ABOVE: So the house wouldn't be visible from Pacific Coast Highway, Muennig set the front rooms into the ground while siting taller sections farther back. The master bedroom, "a glass jewel box," says Wright, "floats out in space."

At dawn its majesty is almost painful to behold. That same prehistoric look. The look of always. Nature smiling at herself in the mirror of eternity."

Henry Miller's panegyric to Big Sur, California, is no less true today than it was when he wrote it four decades ago. Given the way many of our prized landscapes have been butchered during this century, Miller's words are remarkable for their continued truth, just as Big Sur is remarkable for the strictness with which it polices—and protects—its noble stretch of coastline. To build a house in Big Sur, you must be invisible from Pacific Coast Highway. You cannot be seen by your neighbors. You cannot grade a slope over thirty degrees. Except by permission, you are forbidden from importing plant material that is not indigenous. Common sense, rather than law, dictates further concerns: The weather on the coast of central California is characterized by extremes of heat and cold, and when conceiving a building, the designer of any structure in Big Sur would be foolish not to consider the fierce winter wind and relentless summer sun.

All this, of course, while remembering that the "mirror of eternity" is just outside your back door.

A combination of severe restriction and uncommon natural beauty can elicit provocative work from an archi-

OPPOSITE: The Tuscan theme is emphasized in the stair tower, which is defined by Italian Renaissance–style square-piered arches. The arcade at the far end joins it to the master bedroom and "creates a modern flow of space through the structure," observes Muennig.

Architecture by Mickey Muennig/Interior Design by Craig Wright
Landscape Design by Eric Nagelmann/Text by Michael Frank/Photography by Mary E. Nichols



HE RETAINED THE CHARACTER OF THE TUSCAN FARMHOUSE, NOT ITS LITERAL VOCABULARY.

tect, especially when the clients contribute specific ideas of their own. When film and television producer Paul Junger Witt and his wife, film and television writer Susan Harris, approached Mickey Muennig about building a house on their newly acquired Big Sur parcel, they told the architect that what they wanted was a Tuscan farmhouse. They knew Muennig's work—he is the architect of Big Sur's Post Ranch Inn—so they understood that he would bring a contemporary sensibility to the conventions of the Tuscan vernacular. This is, in fact, why they hired him: Although Witt and Harris did not want to disturb the land, which Witt had first visited and fallen in love with twenty-five years earlier, they knew that the inward-turning nature of the Tuscan farmhouse was not a completely perfect match with the striking ocean views.

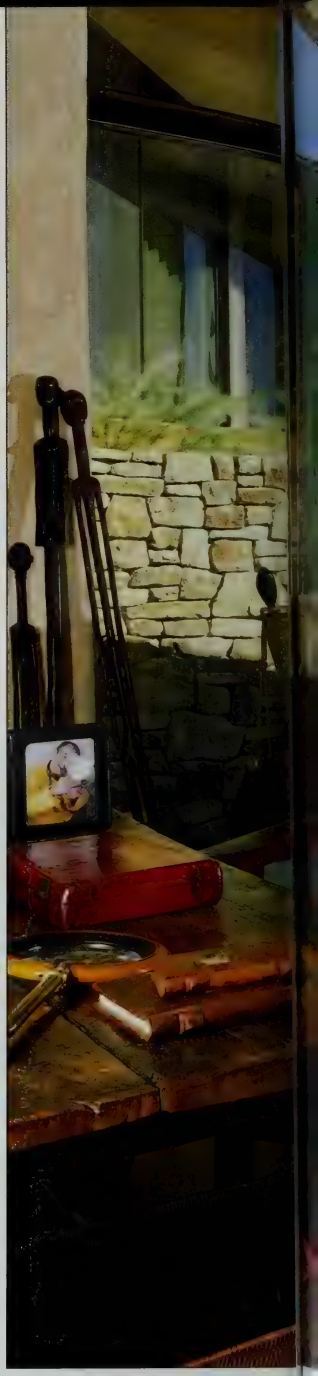
Muennig's solution was to create a hybrid form, a stone-and-tile structure that breaks away and turns into, as if during a later expansion, a more contemporary interplay of glass, concrete, wood and steel. He began by allowing the site to dictate the footprint of the house, which



To accentuate the living room's ocean views, Muennig enclosed the façade in double-paned walls of glass—"a major variation from Tuscan design"—that extend from the floor to the sloping roofline. Old World Weavers blue-and-gold pillow fabric; Randolph & Hein trims.







Above and Cover: An 18th-century Genoese chandelier hangs over an Italian farm table in the dining area. "The interior reflects the great contrasts in the architectural style," says Wright. "Everything is unexpected—pieces are either simple or as ornate as we could go."

wraps around the cusp of a hill. Cognizant of the need to hide the building from the highway, he chose to sink part of it into the land and apply a sod roof, which both conceals the rooms beneath and cools them in hot weather. Then he fused such typically Tuscan elements as sloping tiled roofs, a tower, imprecise handwrought angles, interior arches, beaming and joist work with what he calls "more extroverted" expanses of glass, enlarged volumes and stained-concrete floors.

Although there is no exact precedent for introducing Tuscan architecture into the brown-and-green hills of Big Sur, Muennig did have in mind the Spanish-style poured-concrete house of a notable early settler, Jaime de Angulo, in drawing his plans.

Generally, however, what he retained was the character of the Tuscan farmhouse, not its literal vocabulary. "At the same time, I loosened up some of its forms a bit," the architect observes. "I would say that the house is somewhat, but not too much, more than Tuscan."

"We didn't want it to look fake in any way," Paul Witt emphasizes. "There are so many grotesque fake Mediterranean houses in this state now. It's one reason we used salvaged wood for the beams, studied the way European stone walls were laid and hunted for old roof tiles in Italy."

A preference for authenticity was also behind Witt and Harris's choice of Craig Wright as interior designer. An Italophile of some standing, Wright brought a thorough knowledge of Tuscan farmhouse interiors to the project, although his task, like Muennig's, was not merely one of historical re-creation. "We wanted the house to embody things that we love," Witt explains. "Family, first of all; an appreciation of the setting, of course; and a distinct Mediterranean flavor."



"The study is darker and more dramatic than the other rooms," Wright points out. "It's where people go to escape the bright, harsh sunlight." The settee, covered in a 17th-century verdure tapestry, and the antique Italian leather trunk are from Quatrain.



"The palette is from the greens of the oaks, the browns of the grasses as they turned, the wildflowers, sky and ocean," says Wright. "It's not jarring at all." ABOVE: Wright "aged" the walls in the master bedroom with a *faux-bois* finish and a blue-gray wash. Y & B Bolour rug.

BELOW: The guest bath, like the baths throughout, is surfaced with French limestone. "Paul put good materials into the house," remarks Muennig. "It will probably be here another few centuries." Randolph & Hein swing-arm lamp; Italian gilt mirror frame from Quatrain.

Susan Harris made only one significant contribution. "I played almost no role in this house," she points out. "It's Paul's baby. But I was a little worried that it would be too masculine, so I sat down with Craig for a very expensive three hours and said words like 'Fortuny' and 'silk velvet.' I mentioned something about a crystal chandelier in the dining room, and then I stayed away until it was finished."



Recognizing that he was working with what he calls "very much an architect's house," Wright devised a scheme, actually a kind of history, for the interiors that would engage them in a subtle dialogue with both the architecture and his clients' wishes. "I imagined that we were in a Mediterranean farmhouse where some pillows and a few chairs and objects had found their way to the country from the palazzo in town," says the designer. "This allowed me to add an urbane note while remaining relaxed about most of the furniture."

Wright gave the plaster walls a frescolike treatment, modifying the tonalities whenever Muennig's walls changed angle or shape. He came up with an innovative solution to Muennig's vast ocean-facing windows: He hung different panels of draperies, some of them light and gauzy, others heavy velvet with elaborate trims. They are in singles, never

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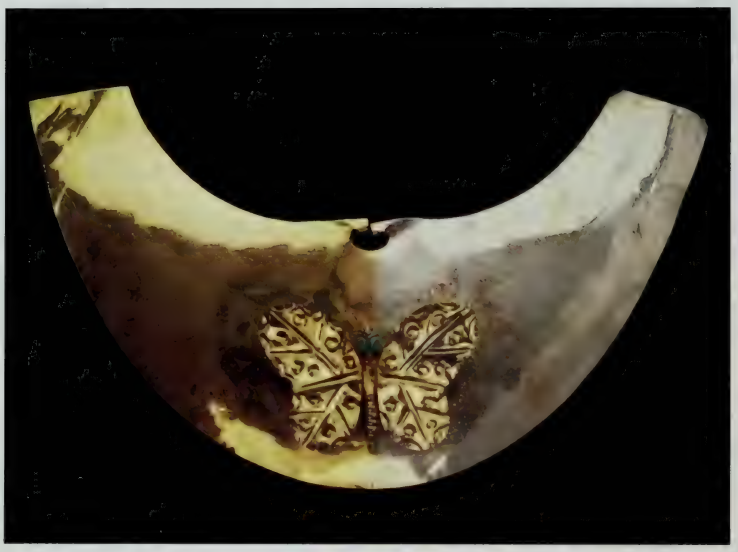
"Tuscan architecture has a boxy character," Muennig notes. "I added ruined stone walls and free-standing concrete columns to soften the square edges and corners." The landscape design, by Eric Nagelmann, is in keeping with the Big Sur wilderness.

ANTIQUES

PRE-COLUMBIAN GOLD ORNAMENT

SHINING ARTISTIC VISIONS FROM ANCIENT INDIAN CULTURES

Text by Avis Berman



ABOVE: *Nose Ornament*, Moche culture, North Coast Peru, 300 B.C.–A.D. 300. Gold, silver and turquoise; 4¼" x 8⅛". Men of the Moche elite pierced their noses at the septum in order to wear jewelry demonstrating their status. Ancient Art of the New World, New York.

In the summer of 1520 an extraordinary art event occurred in Brussels: A cache of exquisitely wrought gold statues, jewelry and ceremonial ornaments whose like had never been seen before went on public view. Looted from Mexico and presented to Charles I of Spain by the conquistador Hernán Cortés, these trophies had belonged to Montezuma II, the Aztec leader whose kingdom Cortés and his men had sacked a year earlier. One of the visitors who flocked to the exhibition recorded in his journal that the quality of the Mexican goldwork was beyond belief. "I have never seen in all my days what so rejoiced my heart, as these things," he wrote. "For I saw among them amazing artistic objects, and I marveled over the subtle ingenuity of the men in these distant lands. Indeed I cannot say enough about the things which were there before me!"

The enraptured diarist, who also happened to be a goldsmith's son, was Albrecht Dürer, and he readily exalted the pricelessness of the artistic vision he saw over the immense monetary value that the Aztec treasures represented. Such craftsmanship even earned the praise of the plunderer. Cortés wrote of Montezuma's gold and silver that "no smith in the world could have done it better." Nevertheless, the magnificent golden hoards of the legendary Indian kings were doomed. The Spanish royalty and the majority of the freebooters who sailed under its flag were blind to the artistic heritage of the past or the societies that produced it. Ornaments and ceremonial objects of silver and gold were mercilessly melted down to be used as bullion for currency and as ingots for European jewelers to refashion. In doing so, Spain obliterated thousands of astonishing examples of the goldsmith's art.

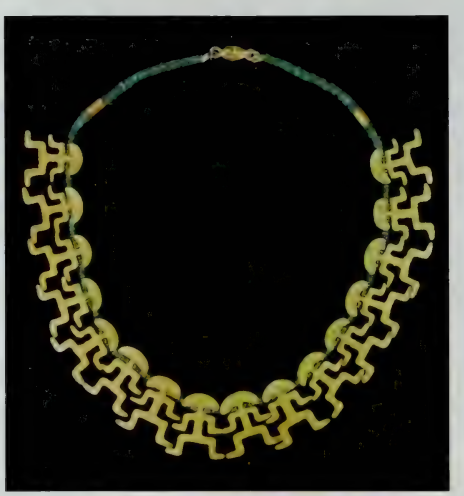
The huge gold stocks in parts of Central and South America—what are now Mexico, Panama, Colombia, Peru and Ecuador—tragically decided the fate of the Indian nations there; to acquire gold, the conquistadores destroyed the civilizations that lay in their way to it. However, worked and raw gold was so common in certain parts of the New World that even the most determined soldiers could not carry away all of it. Nothing seemed to surpass the Spanish greed for gold or the misery it caused, but in one respect, the Europeans and the various native cultures that flourished in Central and South America between 1500 B.C. and 1492, when the approach of Columbus's three tiny ships sealed the Indians' fate, were similar: They both viewed gold as a symbol of wealth and power.

Among the Inca, Aztec, Mixtec, Moche, Coclé, Chimú and other Indian cultures in ancient Mesoamerica and the Andean highlands and river valleys, gold was a material synonymous with authority, and its use for personal and ceremonial adornment was confined strictly to the nobility. Many of these cultures worshiped the sun as a deity, and gold, regarded as "the sweat of the sun," was its earthly manifestation. Fol-

OPPOSITE: *Pectoral Plaque*, Coclé culture, Panama, 400–900. Gold; 8" x 7½". Coclé designs often display mirror images and use repeated curvilinear forms to convey a sense of motion, as in a depiction of the crocodile god. The Merrin Gallery, New York.



RIGHT: *Necklace*, Tolima style, Colombia, 400–900. Gold and turquoise; 1" x 17". Tolima craftsmen were probably the first to use lost-wax casting. Flat, stylized human figures are typical of their work. The Merrin Gallery, New York.



RIGHT: *Pectoral*, Sinú culture, Colombia, 1000–1450. Gold; 5¼" x 6¾". Spaniards noted that the Sinú collected gold by stringing nets across streams. During rainfall, gold nuggets were carried on the rising waters. David Bernstein Fine Art, New York.



RIGHT: *Pendant*, Tolima style, Colombia, 500–1000. Gold; 2⅛" x 1⅞". Much Tolima goldwork combines human and animal features. Pieces frequently have notched edges and crescent-shaped bases. Galerie Bernard Dulon, Paris.



OPPOSITE: *Pendant*, International style, Panama, 400–850. Gold; 5⅞" x 3⅛". Trade between areas resulted in mixed styles, as in a pendant found in Panama that displays characteristics of the Colombian Quimbaya and Sinú regions. Lin & Emile Deletaille, Brussels.

lowers of the solar religion also believed their kings to be the direct descendants of the sun god. Rulers who lived in gleaming palaces and walked among the people arrayed in gold reinforced their claim to divinity because the metal was the precious essence of the sun god that the deity had bestowed upon the favored elite.

Because of the fascination with gold, artisans with the knowledge and talent required to work it properly were accorded a privileged place in the community and became coveted resources in their own right. The Incas would transport skilled smiths from other regions and set them up in their holy city of Cuzco, and the Mixtec craftsmen, who lived in and around Oaxaca, Mexico, and were considered to be the finest in Central America, were taken by the Aztecs to work in Tenochtitlán, Montezuma's capital. Those granted the right to wear gold—such as rulers, chieftains, priests, nobles and the women who were associated with them—would do so with extravagance. Men had their ears, septa and lips pierced for the honor of adorning themselves with ornate pieces of facial jewelry.

In the areas of the New World where it was abundant, gold was always recognized as the perfect substance for being transmuted into art on account of its malleability, color and brilliance. Among the earliest known communities to make gold ornaments was the Chavín culture of northern Peru. Between about 900 and 400 B.C. Chavín artisans made elaborate crowns, diadems, bracelets, ear ornaments and necklaces, often decorated with human figures that had snakes writhing from their mouths. War caused this as well as succeeding groups to be swallowed up into a much larger unit, the Mochica, or Moche, culture. The Moche promulgated the notion that, as messengers of the gods, priests, princes and other members of the elite had the right to wear gold jewelry. Their goldwork was distinguished by a close observation of animal life, replete with imaginative designs of fantastic and realistic creatures. Moche artistry ranks high among South American Indian ornament as much for its technical accomplishment as for the diversity and flair of its motifs. Craftsmen had progressed beyond direct methods of goldsmithing, like

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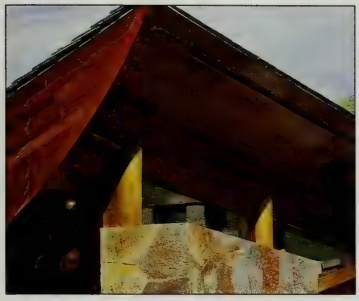
ARCHITECTURE

BARTHOLOMEW VOORSANGER

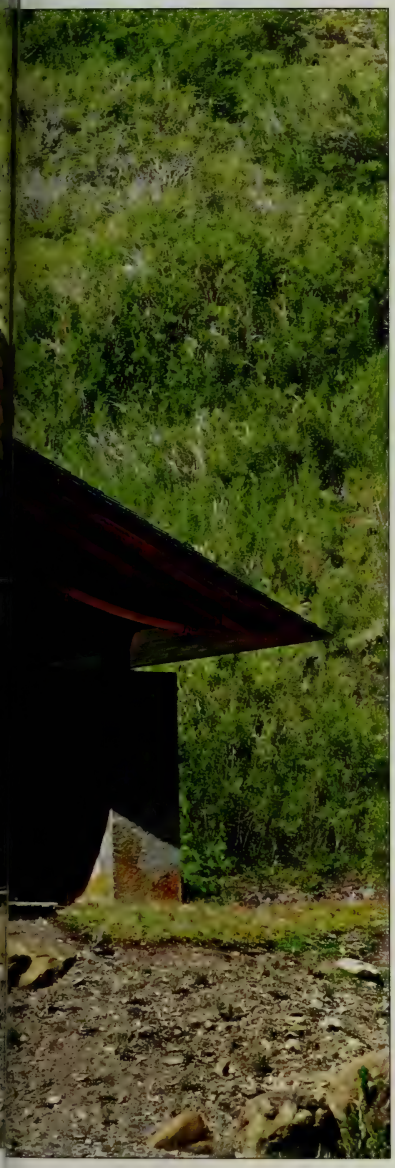
A MODERNIST APPROACH FOR A RETREAT IN MONTANA



Interior Design by Helen Kent, ASID
Landscape Architecture by Armand Benedek, FASLA
Text by Suzanne Stephens
Photography by Carla Breeze



LEFT: A reverse-curved olive-wood-and-slate roof supported by bronze-clad metal struts was constructed over the rear section, which houses the baths, entrance hall and kitchen.





For an architect designing a house around a superlative view, glass, in all its transparent glory, is the only wall needed to separate the resident from the natural setting. When Bartholomew Voorsanger, a New York architect, began developing a design for a retreat for a couple in the mountains of Montana, he thought of Mies van der Rohe's Resor House, planned in 1938 for Jackson Hole, Wyoming.

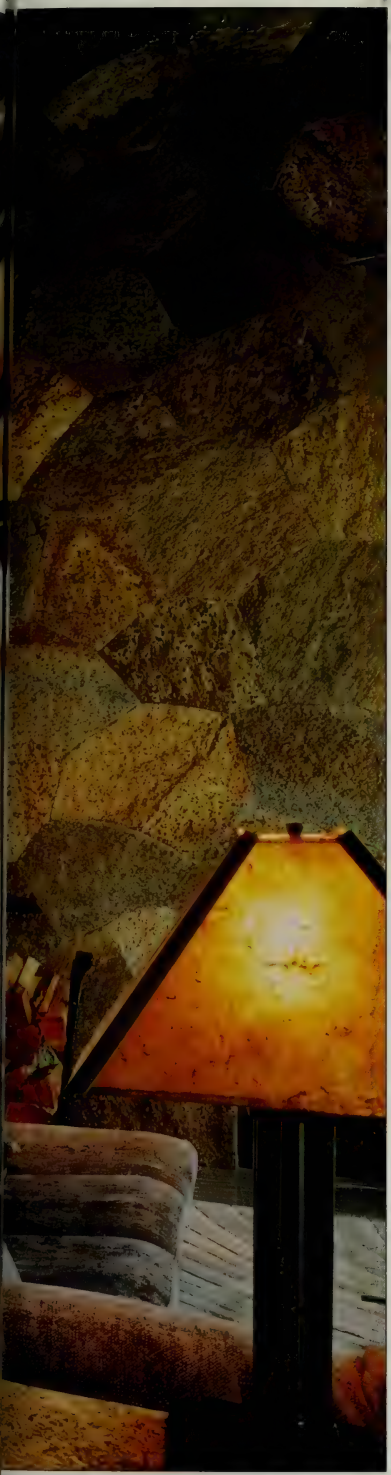
Even though the house was never built, Mies's collage drawing showing how the mountain view was brought into the interior through walls of floor-to-ceiling glass and framed within an elegantly linear steel structure became an iconic image for generations of architects. "All of Mies's houses were oriented to the view," Voorsanger observes, "with a great deal of emphasis placed not only on glass but on the intricate detailing and rich materials."

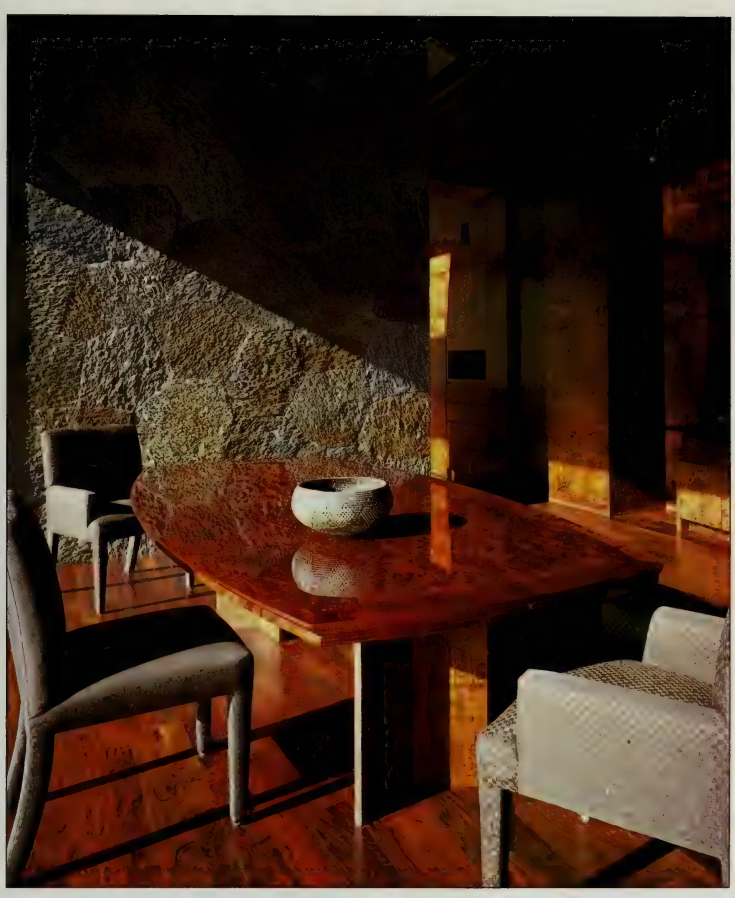
Since the house was located in a rugged climate and set amid a monumentally scaled landscape of mountains and lakes, both the owners and the ar-

LEFT: "The clients envisioned the house as a private pavilion for themselves, separate from their neighboring cattle ranch," says New York architect Bartholomew Voorsanger. He created a weekend retreat in Montana of two rectangles that "slip" past each other.

ABOVE: A barrel-vaulted copper roof shelters the south-facing master bedroom, living/dining room and study. "Two other roofs were built underneath to make sure it doesn't leak," says Voorsanger. "The clerestory permits the winter sun to penetrate the rear wing."







chitect desired a strong sense of shelter as well. A pure glass box that embraced the view, no matter how magnificent, seemed too vulnerable to the elements.

Voorsanger's plan for sheltering the Montana house focused on two distinctive, contoured roofs that would aggressively announce their historic role as providers of a protective layer. One roof, a bronze-tinted copper barrel vault, arcs over the rooms facing south to the view; the second, shaped like a cup and tilted with a lid of thick slate, extends over the rear portion of the house. "The rooms have high ceilings," says Voorsanger. "The shape of the curved and reverse-curved roofs helped differentiate and moderate the spaces within the house."

Massive, textured materials also help convey a sense of durability and weight. Voorsanger artfully combined expansive walls of glass with walls of gneiss, which was quarried in Connecticut, along with outdoor terraces of sandstone, soffits of olive wood and roofs of copper and slate. Inside, he heightened the effect of warmth and intimacy with two generously proportioned cross walls of the Connecticut stone that both anchor and divide the interior spaces. They are offset by a richly articulated

LEFT: "I wanted the house to be warm and to glow," says Voorsanger. "The woods in the entrance hall have appealing grains but are handled as taut, smooth planes." Adds interior designer Helen Kent, "We depended on texture more than pattern for the fabrics."

ABOVE: Voorsanger designed much of the residence's furniture, including the dining area's table, in Claro walnut and olive to replicate in line and materials the architecture. "We love to sit at breakfast and watch moose take a swim in the lake," says the husband.

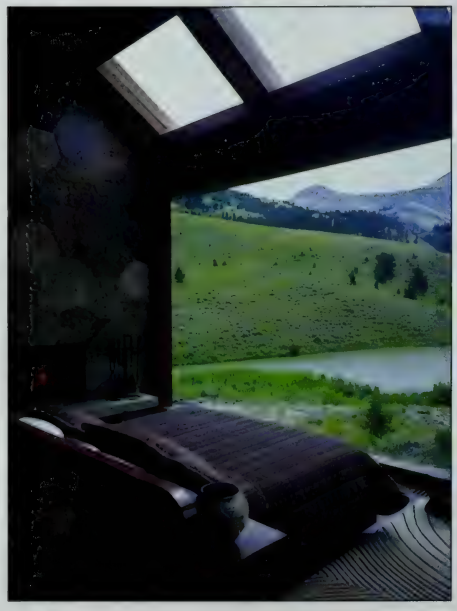




"THIS HAS GOT TO BE THE BEST VISTA FROM AN OFFICE IN THE WORLD."

coffered ceiling of olive wood that follows the arc of the copper roof. Deeply burnished floors and wall paneling of Claro walnut contribute to the impression of comfort. "While we wanted to have a lot of glass for the views," Voorsanger says, "we also needed a feeling of enclosure. You have to have some solid masses of material with the transparent voids of glass."

Although the Montana house varies from the modernist model, its basic layout shows a strong affinity to its predecessors. The living/dining room, study and master bedroom are aligned in a rectangular block along the south face of the house, where they overlook grass-covered foothills, with a fishing



ABOVE LEFT: "The desk and barrel-vaulted ceiling in the study are of similar woods, intended as an architectural ensemble to 'hold' the outstanding views and light," says Voorsanger. "All the high-tech equipment is hidden inside the cabinets." Edward Fields rug.

LEFT: "The fireplace wall in the master bedroom is one of two major stone walls that visually stabilize the house and separate the living areas," says Voorsanger. He added skylights "because it's all about participating with the landscape." Edward Fields rug.



"The site is a spectacular bowl overlooking a lake and surrounding mountains at an elevation of eight thousand feet," observes the architect. "The most magnificent view—and subsequent orientation of the house—is to the south and the lake."

pond in the foreground, and mountain peaks beyond. "I wanted the house to be a platform for gazing out at this extraordinary sight," Voorsanger says. Indeed, the window that stretches across the living/dining room is thirty-four feet long and eleven feet high, which, according to the builder, Bart S. Culbertson, makes it the largest piece of double-paned glass installed anywhere.

Behind this rectangular volume is another block on the north side of the house, where ancillary spaces such as the entrance hall, the kitchen, the gear room for fishing equipment and the master baths are contained.

In configuring the layout of the house, Voorsanger slid one rectangle of space past the other so that one end of each could be covered in glass on two sides. The study, in particular, benefits from this manipulation of plan—it juts out past the rear rectangular volume so that its glass walls face south, east and north. "This has got to be the best vista from an office in the world," says the husband. "The view runs right through it," says Culbertson, who, as the builder, had to make sure that water did not. "We do get eighty-mile-an-hour winds sometimes, plus rain that moves upward," he adds.

In the rear section of the house, one of the master baths has glass walls that face west and south. "The deer come watch me brush my teeth," the husband notes. Skylights were inserted into the roof in both baths, and in the master bedroom, glass panels were installed in the barrel vault above the bed. "We like to lie looking up at the stars and the moon at night," says the husband.

The rear, north-facing wall is sheathed in Connecticut gneiss, cut in large flat pieces and fitted perfectly together. It is this solid, impenetrable stone wall that visitors first see after riding six miles up a gritty road, past trout ponds, hills covered with sage, quaking

continued on page 243



PHILADELPHIA STORY

RETHINKING A DUPLEX WITH STRONG ART AND DECO LINES

Interior Design by Juan Montoya, ASID/Text by Jeffrey Simpson/Photography by Billy Cunningham

"A blend of Déco and Nouveau elements provided a dramatic backdrop for the clients' modern art collection," says Juan Montoya of the pied-à-terre he designed for a couple in Philadelphia. Apartments on two floors were joined by stairs to form a duplex. OPPOSITE: Montoya used an antique wrought iron panel in the entrance hall door.

RIGHT: Botero's 1990 *Venere Dormiente* is near the stair, which is inset with Art Déco brass panels. Carpet runner from Patterson, Flynn, Martin & Manges. BELOW RIGHT: Picasso's 1961 *Woman Seated in an Armchair* hangs above the fireplace in the living room. Sultanabad rug is from Safavieh Carpets.



These clients first saw my work in 1978," says Juan Montoya, "and they hired me to do a project. Since then I've done several others for them, including a house in Palm Beach. At first they were opposed to anything to do with the past—they wanted only contemporary design. They also didn't have a very important art collection, although they were interested in starting one."

In this most recent project, a duplex apartment in Philadelphia, the defining aesthetic is Art Déco, punctuated with Empire and eighteenth-century antiques and enriched with a collection that includes Picassos, Boteros and a Frankenthaler.

The apartment, one of several residences owned by the couple, posed a variety of challenges. "The space is in a hotel built in the eighties," says Montoya. "Half of the building is hotel rooms and the other half is apartments, but both are very bland in that eighties hotel style." The clients wanted space, so they bought a large apartment on a high floor and a small apartment on the floor above it and proposed combining the two to make a duplex.

With the entrance and stair hall, Montoya and project director Shaler Ladd took on both the structural and design issues. "An engineer told us that we could have stairs here," says Montoya, "but when I proposed having polished-granite flooring and limestone walls to create a sense of drama, he said it would be too heavy." Montoya rethought his approach. He had found Art Nouveau iron grillwork panels on a shopping trip; he filled them with sand-





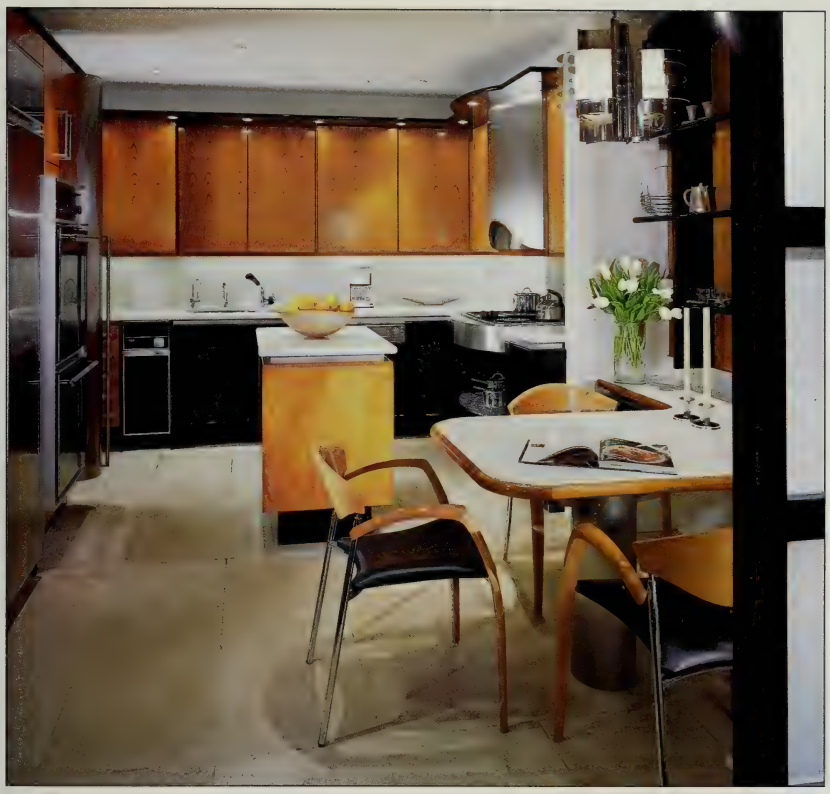


Botero's 1982 *Reclining Poetess* and a Giacometti drawing highlight the living room, where a reproduction of a Greek krater and an Anglo-Indian carved box, both from Lee Calicchio, rest on the low table. Rosewood commode and silvered-bronze centerpiece from Philippe Farley. Lee Jofa fabric on chairs and sofas.



OPPOSITE: "The sandblasted-glass doors add light as well as a sense of mystery," says project director Shaler Ladd. Frankenthaler's 1968 *Glow II* is accompanied by mahogany-and-gilt chairs from Philippe Farley in the dining room. Door handles by P. E. Guerin. Lee Jofa damask.

RIGHT: "The kitchen also provides an informal dining space for eating breakfast or light meals," Ladd says. A circa 1960 Italian glass-and-nickel light fixture hangs above the table in the kitchen. Black-lacquered cherrywood-and-stainless-steel cabinetry is by Poggenpohl.



blasted glass and fashioned doors out of them to use in several places in the hall. Then he took Art Déco panels that he had purchased in Palm Beach and inserted them into a black iron stair rail with brushed-brass details and an ebonized wood rail, which he had created for the stairs connecting the two floors. Although the restructured floors were able to support the granite, Montoya had the walls done in a *faux*-limestone finish. He placed a Botero sculpture of a sleeping woman beneath the stairs and a sleek Jean Arp bronze in a corner. The final result: a Moderne style with unusual surfaces, a strong Art Déco presence and superb artwork.

Indeed, the living room was conceived as a showcase for the clients' growing collection of art. "In order to add character to a room that was structurally boring and to illuminate the art," Montoya explains, "I created cove ceilings that curve slightly toward the side walls and stop just short of the windows. Between the ceiling and the window walls I placed recessed lighting so that the window walls would be awash in light." Among the artworks in the room are paintings by Picasso and Botero, a Henry Moore sculpture and an Alberto Giacometti drawing.

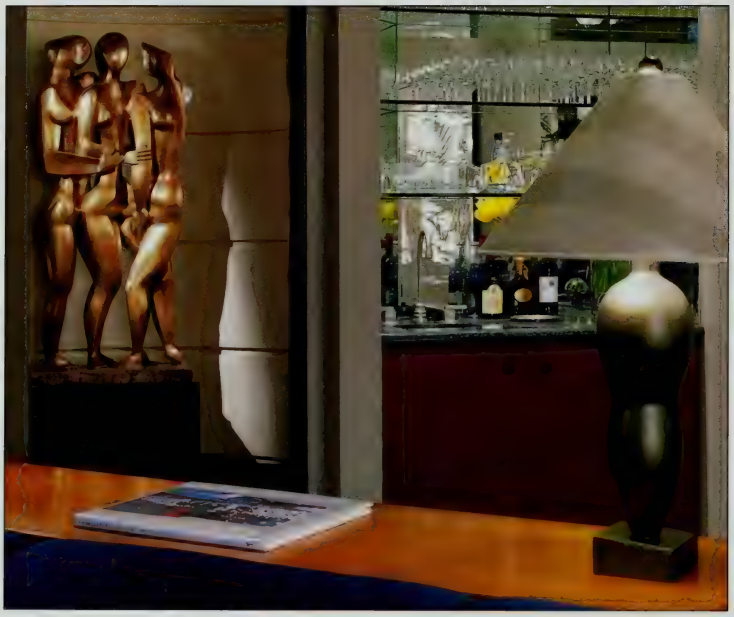
The draperies in the living room are themselves signs of an evolving relationship between clients and designer. "The wife is very particular about her houses," says Montoya. "Originally she was opposed to any kind of window coverings at all, and I had to explore their use carefully with her. I tried small blinds in the Palm Beach house, then solar blinds, then she softened toward draperies."

It was in the Palm Beach house that Montoya also began to interest her in antiques. "That house was built in 1928 by Maurice Fatio, who was a contemporary of Addison Mizner, the great Palm Beach architect," he says. "Art Déco pieces were entirely appropriate for that house, and she saw that." The first antique Montoya bought for his client was "a picture frame dated 1682 from Colombia, my native country," he says. "We put it in one of the baths, and when she got used to that, it was all downhill from there." Later she bought two tables on her own whose Empire style was complementary to the Art Déco furniture she and Montoya were looking at.

The dining room—where a 1968 Frankenthaler painting, *Glow II*, nearly fills one wall—is a perfect example of Montoya's blending of the Moderne style that is the envelope for the apartment with strong art and good antiques. "In the hall there is a pillar—a structural column—sheathed in *faux*-limestone that separates the dining room from everything else, so what is going on there had to duplicate what goes on in the rest of the apartment," says Montoya. "The hall has the same cove ceiling as the living room, because I like to use the ceiling as a creative element." The Art Nouveau metal doors leading to the dining room carry out the Nouveau and Déco metalwork theme that originates in the stair rail and runs through the apartment.

In the dining room, two large Art Déco light fixtures again make the ceiling "a creative element." While the ebonized maple floor and the white

BELOW LEFT: A cherrywood wet bar, custom-designed by Montoya, is among the library's amenities. Sink and fittings are by P. E. Guerin. On the cherrywood sofa table is a lamp from Donghia. In the hall beyond stands a circa 1935 bronze by Ossip Zadkine.





walls echo the granite floor and *faux*-limestone of the hall, and the Frankenthaler makes its bold statement, the dining room is furnished with sixteen mahogany-and-gilt chairs in Russian Empire style, eight of which are original and eight of which Montoya had reproduced. The chairs in this context function almost as pure sculpture, as do a nineteenth-century Italian reproduction of a Greek krater in the living room and an English mahogany tea caddy that sits on the dresser in the sleek purlieus of the master bedroom dressing area.

Montoya's collaboration with his clients extends to color choices, and this came into play in the bedroom. "The wife is very sensitive to color," he says. "She favors taupe, black and red." The embroidered silk bedcovering is in shades of taupe, black and gray, and those colors complement the cream of the walls, the beige of the carpet and the ebonized wood of an Art Déco version of a Louis XVI–style armchair. There, as in other places in the apartment, an antique glass-top Art Déco table with gilt-iron legs functions as sculpture.

The apartment is intensely personal—the couple say it's "an analysis of how they live." An analogy for such a stylishly efficient use of space could be a suite on one of the grand old luxury liners, the *Normandie*, perhaps. And, as it happens, "the corridors with their round columns give the feeling of an ocean liner," Montoya says. The cosmopolitan flair of the rooms could be anywhere: Philadelphia, New York—or the high seas. □

AN ANALOGY FOR SUCH A STYLISHLY EFFICIENT USE OF SPACE COULD BE A SUITE ON ONE OF THE GRAND OLD LUXURY LINERS, THE *NORMANDIE*, PERHAPS.

"The upper apartment was redesigned to house the master suite, comprising the bedroom, two baths, two dressing rooms and a study," says Montoya. A Donghia lacquered armchair sets off the pattern of an embroidered silk bedcovering from Issey Miyake.



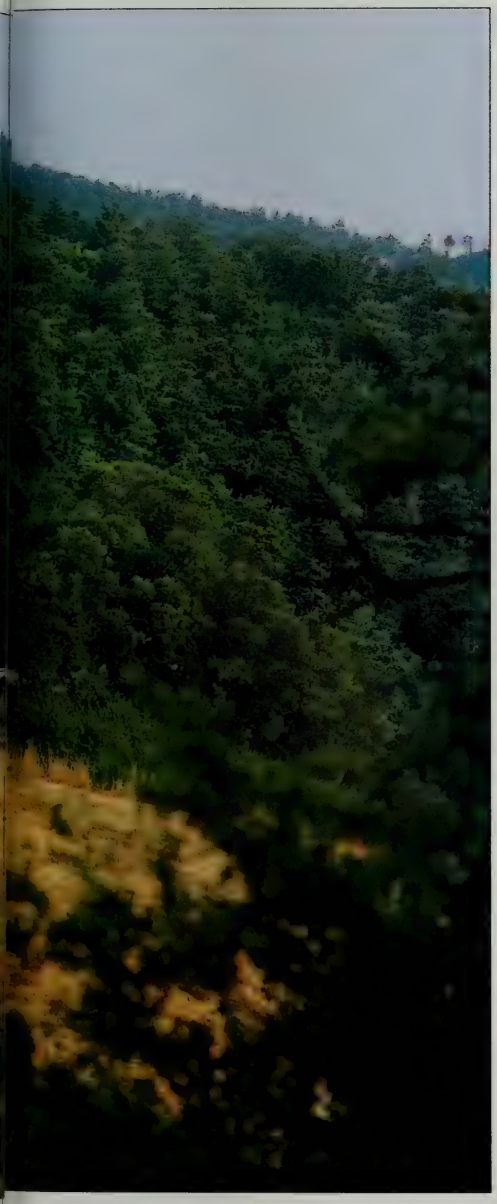
UMBRIAN EVOLUTION

AN ABANDONED FARM SETTLEMENT RECLAIMED IN ITALY



"It had been abandoned for more than thirty years and was in ruins, but all around it were views of unspoiled valley," says architect Domenico Minchilli of Crispiano, a farm settlement in Umbria, Italy, that he converted into a retreat for an American filmmaker.

Architecture by Domenico Minchilli
Text by William Weaver
Photography by Simon McBride



RIGHT: "The bedrooms have separate entrances," says Minchilli, who created a small paved courtyard between the two houses. "To get to some, you *have* to go outside." The staircase, built over a new passageway, provides the only first-floor access to the second level.

After two summers of sporadic house hunting in Umbria, she was losing heart. Then an American acquaintance, a longtime Italian resident, invited her for dinner at a landmark house not far from the medieval hill town of Todi. Sitting on a high terrace, she was admiring the view of a broad, bowl-like valley with patches of golden wheat fields, silvery olive groves and stands of young trees, green against the dusk-blue hills.

In the middle distance, on a rise above the floor of the valley, she saw a ragged cluster of stone walls, indistinct in the dying light. Her hostess explained that the walls represented what was left of a small abandoned hamlet that centuries ago was a modest farming settlement. When the visitor expressed interest, her new friend (American residents in Umbria tend to become proselytizers) offered to arrange a visit.

Thus a documentary filmmaker from Manhattan became the proprietor of a deserted Umbrian village called Crispiano. Restored, the buildings are now the refuge of the filmmaker and her teenage concert-pianist daughter and an ever-changing supporting cast of visitors, many of them artists or writers.





"The owner wanted to stay as close as possible to Umbrian design," notes the architect. TOP: A tile-topped chimney is part of one of five fireplaces that were added. ABOVE: The stone lion-head fountain fragment, which feeds into a 1673 basin, was found by the owner in nearby Viterbo.





RIGHT: The dining area, kitchen and living area, converted from stables, occupy the smaller of the two houses. "We saved the good beams," says the architect, "and we salvaged additional beams, stones and terra-cotta tiles from demolished houses in the area."

The transformation was neither quick nor easy. Italian architect Domenico Minchilli assumed the challenging job of turning the romantic ruin into a livable villa. But before he could lift a stone or mix a batch of mortar, he had to worry about access. The road to the place had long since vanished, and it took weeks to construct the mile of gravel track. Bringing in electricity was another long job, especially since the wires had to be buried, and then telephone lines had to be connected and two wells sunk.

Crispiano consisted of four structures. One, a square of roofless walls, has been left a ruin next to the swimming pool; another, the chapel, has been restored on the exterior but remains unused. The most important structures were two communal houses of unequal height, separated by an alleylike empty area.

The new owner wanted the houses to be connected, so Minchilli devised a brick-paved courtyard and an enclosed passageway between the two. A stairway, made of the same local stone as the passageway, leads to a loggia above it and provides the only access from the first to the second floors.

At the suggestion of an American friend, the smaller, two-story house, says Minchilli, became "the day building," with the kitchen, dining room and living areas, while the three-story house became "the dorm," with family and guest suites. Because the buildings on the property remain distinct, "you feel like you're in a little village."

As was the custom in Italian rural houses in the past, the Crispiano families lived on the second floor, keeping their livestock in the stables below. The warmth of the livestock heated the upper rooms, which otherwise had a single fireplace in each family unit. "Because there were no first-floor fireplaces, we had to add all four," says Minchilli. "We also put a new one in a second-floor guest bedroom."

In the farmhouses of the past, the kitchen was the central room, where





"We thought it would be a pity not to see the views," says Minchilli, "so we ended up putting in a lot of windows." OPPOSITE: In keeping with Umbrian tradition, he used oak beams and terra-cotta tiles in the kitchen. The pot rack, he says, was based on an antique food drier.

RIGHT: "Half of the ceiling had collapsed," says Minchilli. "But we liked the way it felt, so we kept it open." The space is used as a dining area; overlooking it is the loft-like upper living room. The iron railings, designed by the architect, were made by a Roman craftsman.

IT IS A HOUSE OF DOORS AND WINDOWS, SO THE INHABITANTS CAN ENJOY THE LANDSCAPE AT ANY TIME.



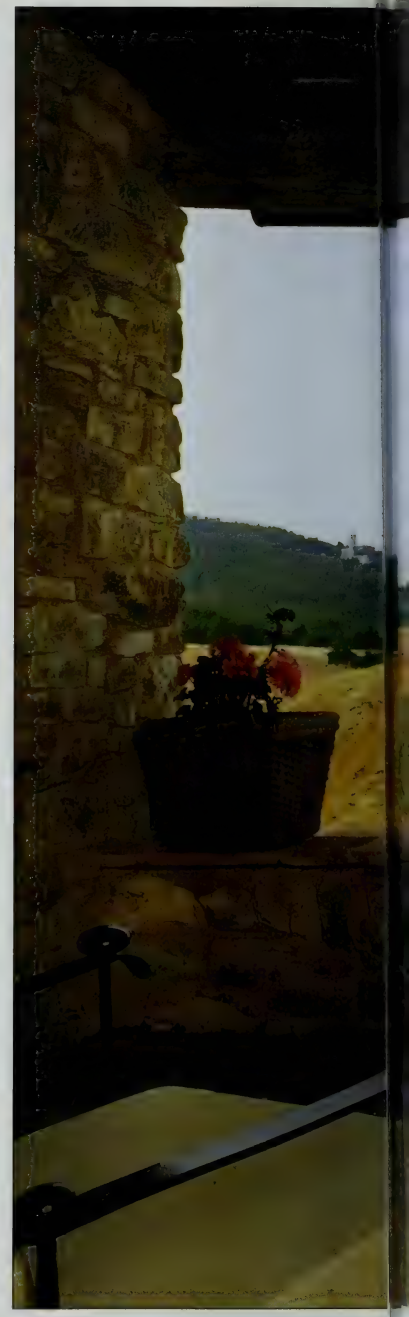
the family not only cooked and ate but also received friends. Appropriately, the kitchen at Crispiano is the focus of the house. "It's where everybody just naturally tends to hang out," Minchilli says. "It's accessible from outside and from inside; it's roomy and warm."

Accessibility, in fact, is a feature of the whole house. It is a house of doors and windows, so the inhabitants can enjoy the landscape at any time. "The life of the house," the owner says, "is just one view after the next." Though balconies were not a feature of Umbrian farmhouses (and windows—for purposes of insulation—were kept to the smallest possible number), Crispiano's owner insisted that the master bedroom and the bedroom of her daughter should have balconies. And "because the owner was concerned about light," says Minchilli, many windows—in attractive asymmetry—were cut into the outside walls.

The walls themselves were still in good shape, but the first floor was plain dirt, and almost all of the upper floors had caved in. New floors had to be built with old terra-cotta tiles painstakingly sought and purchased from demolishers of old houses. In one area, now the dining room, the owner liked the soaring, cathedral effect. So instead of replacing the entire floor, Minchilli made only a mezzanine over the living area, while allowing the lofty, towering space above the dining room to remain. A low brick arch connected two of the spaces, and Minchilli created more arches to underline the flow of the rooms.

Despite all its doors, windows and balconies, the new Crispiano is a place of privacies. Each bedroom has a sitting room and bath; there is also a space called the piano room, where a piano will be put for the daughter's daily practice. Big meals are eaten in the dining room, but "we eat all over—indoors, outdoors," the owner explains.

"Crispiano is where I want to be when I can stop working—in maybe twenty or thirty years." That is, to put it mildly, planning ahead. But Crispiano has survived for centuries, triumphing over decades of neglect, and it will be there, beautiful and serene, whenever the owner can come to it. □



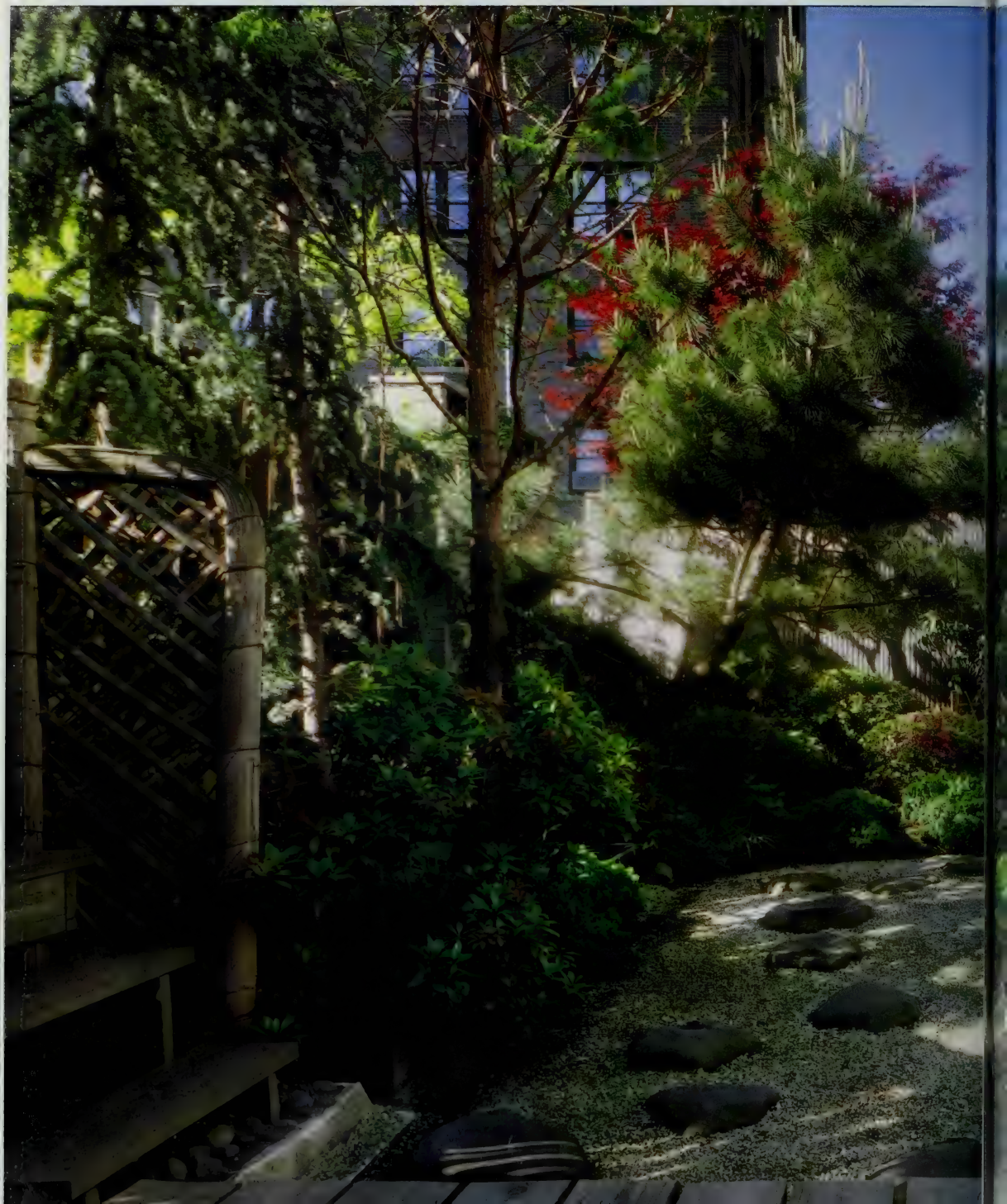
ABOVE LEFT: In the daughter's bedroom, Minchilli designed a four-poster "inspired by fence finials in Umbria," he says. As in the other bedrooms, the final layer of plaster on the walls was tinted with a pigment made from powdered bricks and *terra di Siena*.



A covered stone porch, where "guests are always fighting for the chairs," remarks Minchilli, looks out over the wheat fields to the main approach. "It's not big, but it's very appealing. In winter it's a bit too chilly, but it's breezy in summer, so it's cool and pleasant."

GARDENS

A ROOFTOP EDEN



CULTIVATING A JAPANESE LANDSCAPE ABOVE MANHATTAN

Landscape Design by Pierre Sernet
Text by Susan Dooley/Photography by Durston Saylor



A woman tries to untangle herself from the leash of a zigzagging dog. A man checks his watch as he climbs the steps of a brownstone. Both seem unaware that they are in a special part of Manhattan, guarded from harm by five ancient Buddhas that stand out of sight.

These carved stone figures, which once kept travelers safe on the roadways of Japan, are residents of a garden that floats four stories above the street.

"If you can get a clear understanding of a Japanese garden, you have a clear understanding of the Japanese culture," says Pierre Sernet, the man who created the rooftop tea garden where the Buddhas have come to rest. "The Shinto religion has tremendous order and respect for nature. The gardens are supposed to be a representation of nature."

William Blake was a Johnny-come-lately when he exhorted his readers to "see a world in a grain of sand." The Japanese had been doing that for more than a thousand years, meditating on nature in gardens where a mountain lay in a single stone, a forest in a tree and an ocean in a tiny pool. In a perfect paradox, this reverence for nature is expressed in highly unnatural ways. In nature, plants grow as they please and ramble where they wish. In a Japanese garden, plants do what they are told. Is a pine tree failing to droop in the desired fashion?

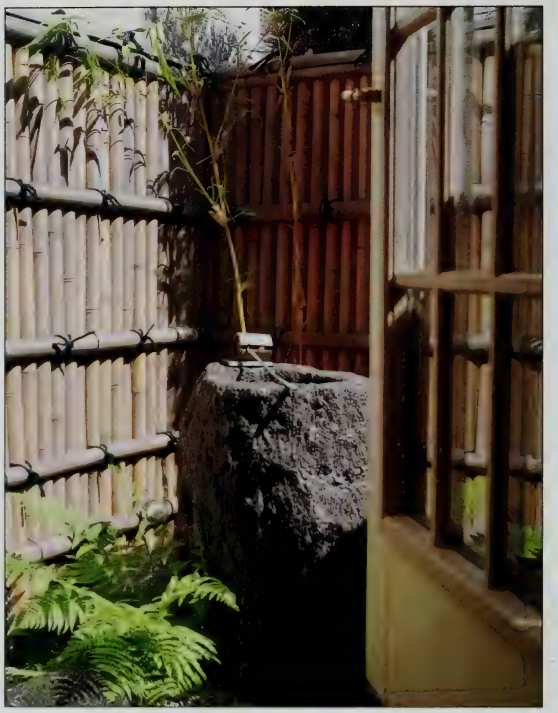
Pierre Sernet based the layout of his Manhattan garden on a *roji*, a Japanese tea ceremony garden. "The idea was to create serenity and calm in the middle of the city." LEFT: A path designed to enhance the sense of space leads past a skylight, right, meant to evoke a pond.

Small rocks, bound up like parcels, are then tied to its branches to pull them into the favored form.

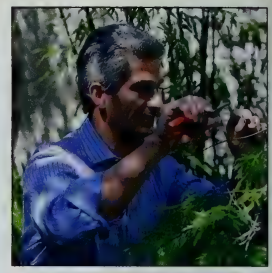
In the Japanese garden, which shuns the colorful tapestries created by a variety of flowers, form is all. The position of a tree, a rock or a single iris is carefully considered. And then amended, as a tree grows too tall or spreads its branches too far, disrupting the harmony achieved by perfect proportions.

"I have tortured this one a lot," confesses Sernet, affectionately patting a Japanese cut-leaved maple that has been wound with narrow copper wiring.

Unlike a Japanese stroll garden, where trees may

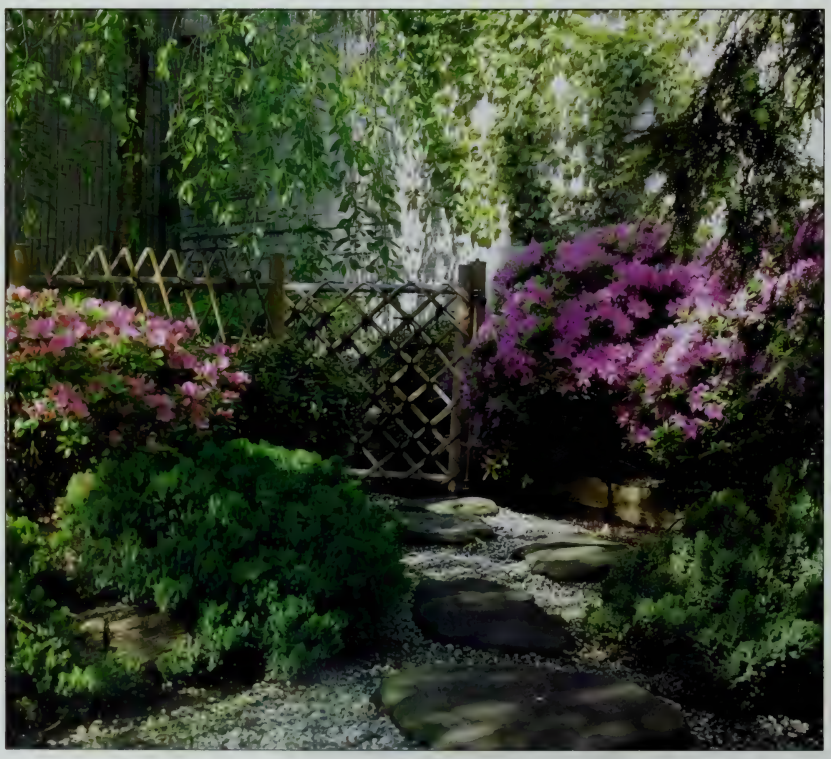


RIGHT: Off a fourth-floor bedroom is a small area defined by a fence modeled on one at Kyoto's Kennin Temple. Sernet had the high water basin, or *chozubashi*, sculpted out of lava rock.





"I have to prune here and there," says Sernet (above), "but I planned the garden to basically take care of itself." BELOW: Water runs through a bamboo pipe into the *tsukubai*, a low water basin, traditionally a place where guests wash their hands before the tea ceremony.



frame a distant view—a "borrowed landscape"—to make the space appear larger than it is, a tea ceremony garden turns away from the world. It is a place for meditation on the spiritual, not for intrusions of the temporal. Four floors below, taxi drivers engage in their daily symphony of honking horns, but in the garden there is no sound beyond the splash of water and the song of birds.

Standing on the *engawa*, a wooden platform, Sernet can survey a landscape that has slipped the bonds of space and time. It is not New York. It is Kyoto or Nara, and one imagines that somewhere out of sight a kimono-clad figure is lighting the charcoal to heat water for tea.

A stand of bamboo, its

LEFT: Sernet set the stones in the path "to force a visitor to face specific directions when walking through the garden." Past the gate is a platform made to fit four tatami mats and used for tea ceremonies.

RIGHT: On the fifth floor, Sernet planted roses and set out a table for alfresco meals. As elsewhere, all the plants are in containers. "A redwood that began as a twig would now be forty-five feet high if I hadn't trimmed it," he says.



green leaves bending in a graceful arc, almost hides the *tsukubai*, a basin, which in this case has been carved from lava rock. Surrounded by round black stones laid in a pattern that represents the sea, the basin is filled by water splashing down from a bamboo pipe. Very mystical. There is also a single stone next to the *tsukubai*, large enough and flat enough to hold a parcel or a purse. Very practical. When you stop for the ritual washing of hands, you must have someplace to put your possessions.

Stepping-stones set among pieces of crushed marble curve through the garden, past the twisted maple and azaleas trained into cushiony mounds, past Japanese barberry and low-growing junipers. A Japanese black pine bends artistically, and tall blue cedars and a California redwood stand sentinel against the outside world. The path weaves toward a bamboo gate and then disappears from view.

Gardens should have secrets, and this garden's secret is a platform, where Sernet seats his friends for the ritual serving of tea.

"When I started the garden in 1987," he says, "it was structural. You could see what the intent was, but it was very artificial." No more. Now his job is to keep it under control and to prevent rampant growth from blurring the shapes that give the

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RIGHT: The garden, which measures about 20 by 42 feet, as seen from above. "The lushness always amazes me," says Sernet. "From the Japanese garden you can't see the neighboring buildings."



ARCHITECTURE

HUGH NEWELL JACOBSEN

A COMPOSITION OF PURE FORMS ON MARYLAND'S EASTERN SHORE

Text by Paul Goldberger
Photography by Robert Lautman



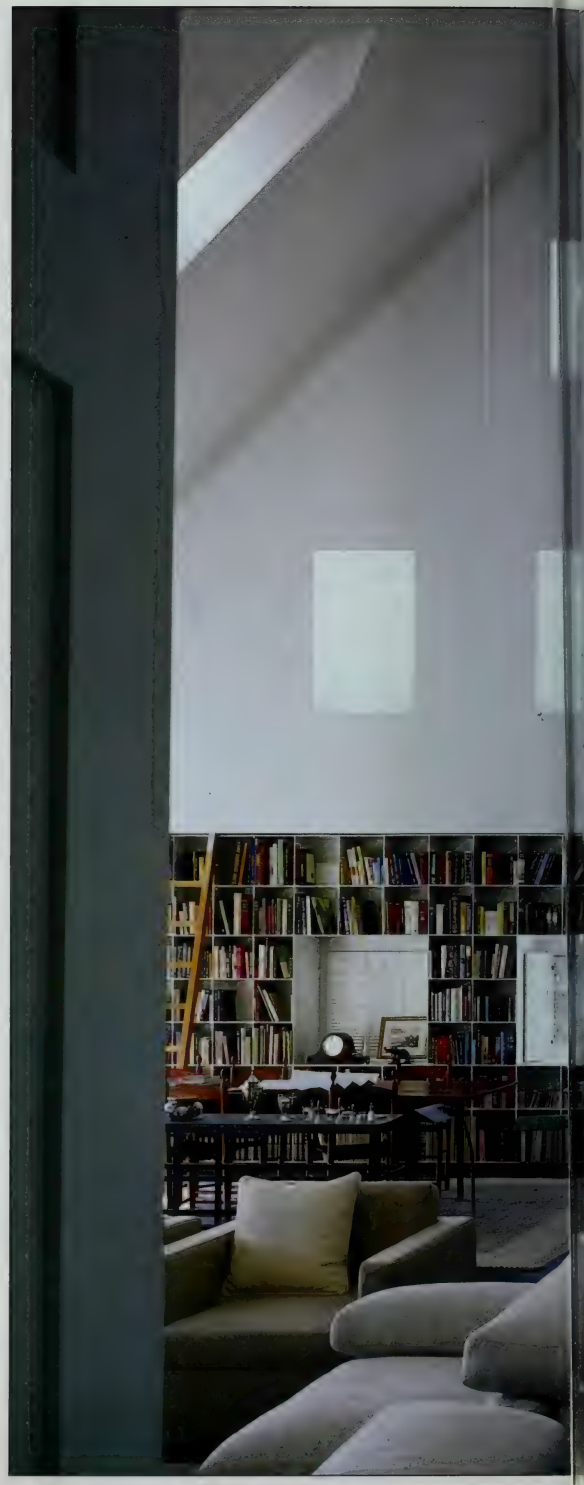
Architect Hugh Newell Jacobsen designed the landscaping as well as the cluster of gabled pavilions that makes up the Maryland residence of Thomas and Robin Clarke. ABOVE: The house is sited parallel to the riverfront, an alignment that is reinforced through Jacobsen's rhythmic placement of pear trees. "I believe in the reasonableness of a domestic scale and that a house should look like a house," remarks Jacobsen. "As Picasso said, you never have to explain a daffodil." ABOVE RIGHT: The main axis continues from the crushed-rock drive through the canopy-topped front door.



To modern architects he is a postmodernist, and to postmodernists he is a modernist. Such is the paradox of Hugh Newell Jacobsen, who has spent much of his long career dancing deftly atop the wall that separates modern architecture from more traditional styles, all the while managing to convince those who stay firmly on either side that he is a partisan of the other. To Jacobsen, who studied with Louis Kahn at Yale and apprenticed with Philip Johnson, the rigid distinctions most people make between modern and traditional architecture are both wrongheaded and unnecessary: He takes great pride in the highly personal synthesis he has achieved, straddling the two formal vocabularies in a way that is very much his own.

Thomas and Robin Clarke's sprawling house on the Eastern Shore of Maryland represents Jacobsen at his best, which is to say that it is self-assured and crisp and merges the pristine qualities of modernism with the comfortable associations of traditional architectural form. At once a paean to modernism and an homage to the graceful clapboard farmhouses of the Eastern Shore, the house feels both sumptuous and easy. And while it is possible to talk of this house in terms of its debt to classical villas and the houses of Louis Kahn, the image that comes most quickly to mind is no such serious art-historical reference but the simple, primal shape that Jacobsen calls "the Monopoly house"—a little box with a peaked roof. What he has really done is put together a whole cluster of Monopoly houses of varying sizes, arranging them in a bril-





liantly inventive composition.

The Clarkes came to Jacobsen after visiting a Florida residence (see *Architectural Digest*, September 1992) that he had designed for an old friend of Robin Clarke's—"the killer house," she recalls, "because the minute I saw it I knew that if I ever built a house, I wanted it to be by Hugh Jacobsen." The wish soon became parent to the deed: Not long after the Florida visit, Thomas Clarke decided to take early retirement, and the couple, who have seven children between them from previous marriages, began to cast about for a place to build a new establishment for the next phase of their life. The major requirements: that it be in a mild but not tropical climate and that it offer rural tranquillity with urban pleasures reasonably close at hand.

"I felt like I did when I graduated from law school and the whole world was an option," Thomas Clarke says. "We looked at Santa Fe, Sonoma, even Provence. But the

ABOVE: The entrance hall leads through a series of spaces to the great room. "I let the height of the passageway build with overhead windows," Jacobsen comments. "Otherwise, the next, taller ceiling would have appeared too abruptly." The flooring throughout is stone.

"A single room can fulfill the promise of a house," says Jacobsen, "and that long front drive makes a drumroll of a promise." RIGHT: Jacobsen considers the great room—the combined living and dining rooms and kitchen—the "soul of the place." KitchenAid dishwasher.





truth is after years in the Midwest"—he had been an executive of a large industrial company in Indiana—"what I really wanted most was to return to the East Coast."

And so, after rejecting Virginia as too southern and the Hudson Valley as too northern, they came to Maryland and discovered the Eastern Shore. It is a part of the country that neither had great familiarity with, but now they speak of its flat, stretched-out vistas, myriad coves and creeks and inlets, and mix of open fields and rich woodlands with the passion of religious converts. "We've never doubted for a moment that we made the right choice," Robin Clarke says.

If the idea of working with Jacobsen had appealed to the couple before, their decision to settle on the Eastern Shore made it all the more logical. The architect had already designed four houses in the area, and he knew it well. "Someone once said, 'The Tidewater is the one place on earth where the sea meets the land gently,'" Jacobsen says. "The land is beautiful, mysteriously quiet; the quality of the light is fantastic. And the vernacular buildings are white, wood-frame structures with simple shapes."

In other words, a place tailor-made for Jacobsen, who could take inspiration from the basic forms of the local architecture, much of which dates from the eighteenth century and has the same kind of thin, tensile elegance that his late-twentieth-century work aspires to. Many of the region's farmhouses are fairly grand, but they are almost never pretentious; they were built for a place that has always eschewed flamboyance and values a kind of expansive simplicity.

The Clarkes purchased a

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OPPOSITE: In the master bedroom, a corner element—encasing shelving and a false door—was installed to reduce the impact of the large spans of glass on both the exterior and the interior. Jacobsen designed the steel bed; the outdoor furniture is from Brown Jordan.

The architecture, says Jacobsen, is "a hard-edged abstraction" of the 19th-century farmhouse vernacular. ABOVE: The chimney of the great room, which lies behind the master bedroom, dominates the river façade. On the lawn is a 1995 bronze by Aristides Demetrios.



THE HOUSE WAS BUILT FOR A PLACE
THAT VALUES A KIND OF EXPANSIVE SIMPLICITY.

"Eastern Shore views are horizontal," notes Jacobsen, who, for the great room pavilion, "stretched forty feet of glass to accentuate that horizontality." Giving the illusion of extended height, the dormers decrease in size as they ascend the roof.





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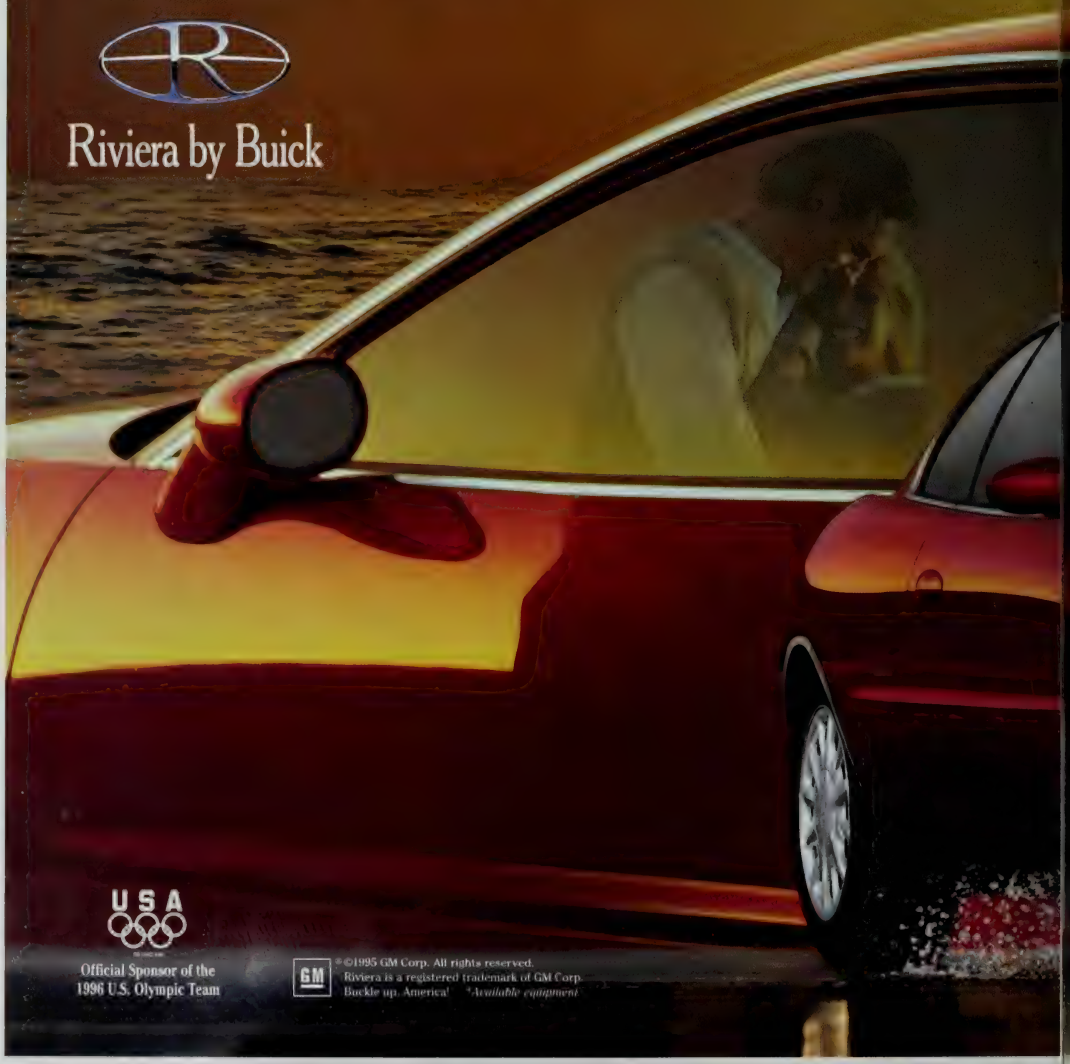
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LAKE FOREST IDYLL

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Italian chests and Russian carpets."

The client's wife was interested in Russian culture and design, and Easton had taken his first trip to Russia shortly before working on the house. "The colors—the pinks, the yellows, the salmons—came from that trip," he says. "I brought back the images of interiors I had seen at Kuskovo, which is a bubble-gum-pink clapboard mansion near Moscow, and at the Pavlovsk Palace outside St. Petersburg."

The application of color was done with Easton's customary sophistication and subtlety. "The entrance hall, the living room and the dining room were all given the same yellow-cream underglaze," he points out. "I often do that so that a similar feeling flows from the entrance hall into the other rooms. Then different colors—salmon for the hall, coral for the dining room and a yellow strié wallcovering for the living room—were put over the yellow-cream base. You can use strongly colored carpets and draperies with bold imagery with these shades."

Despite Easton's taking the ideal of traditional Lake Forest comfort and "veering off to make the house a little prettier," his client likes the change. "He's very excited about beautiful things; he enjoys the process of putting together a house," notes Easton.

When the client bought the house, he had recently remarried and had acquired a large young family as a result. This meant that accommodation had to be made in the size of the kitchen, in a basement playroom and in the bedrooms. In decorating terms, the client did not compromise his love for antiques except in one way. Rather than use antique rugs in many of the rooms, Easton commissioned Portuguese needlepoint reproductions of English originals. Otherwise the house is the polished result of Easton and Smith's complete commitment to such meticulous touches as ceiling moldings, dentil entablatures and paneling in the window recesses.

"From the way that the paint was put on the exterior walls to the hardware on every door, there was incredible attention paid to every detail," says David Easton. "It took two years to create such a finished result. I love the finesse of this house." □

MARK MACK

continued from page 162

is a dynamic mix of vertical and horizontal siding, in differing gauges, stained green, red and yellow. While Mack is known as an inspired colorist, the effect he achieved here is unique in his body of work. He alternated colors for a dappled look that harmonizes with the rippling hues of the garden: Instead of using slabs of stand-alone shades that contrast with their surroundings, he fashioned an intricate arrangement of colors that reflect and intensify those of nature.

Inside the house, space flows downward from the entrance level in a series of beautifully modulated open areas: living and dining and kitchen. Upstairs, rooms pinwheel out from the main stairway, which is just steps from the front door. The master suite contains an office; wide sliding doors at the top of the stairs seal off the two-bedroom, two-bath guest quarters.

Mack's virtuoso turns with stained plywood and colored concrete make his paneling and cabinetry sufficient decoration for most of the rooms. Still, he does not believe in the concept of "total architecture," as he conceives his houses to be furnished by others. In this one, the interior decoration not done by the architect himself is by San Francisco designer Holly Hulburd.

Stained plywood infuses a Mack house with not only the warmth and sheen of wood but a sense of artfulness, which makes it seem something like the inside of a beautifully constructed toy box. Here, the wood is enhanced by the distinctive quality of the light: The interior pulls sunlight in from the garden, to glowingly bounce off Mack's palette.

In its simplicity and careful use of builders' materials, the house is reminiscent of the early work of California architect William Wurster, a comparison Mack is proud to acknowledge. Its pervasive air of livability also reflects Mack's position in the lineage of European modernism, as an heir to its anti-Bauhaus wing. Like such architects as Loos, Mack is more sympathetic to the utilitarian craftsman ethic than to the perfection of the machine. "The way people live in a house, their comfort, is more important than making an architectural experiment," he says. "Domesticity should not be sacrificed to art." □

CALIFORNIA

continued from page 196

in pairs, and they have no fixed place: When the sun moves, so do the draperies.

He used a single model of upholstery throughout the house and covered it in off-white cotton. Other than a sumptuous Knole settee in the study and a few leather club chairs from the 1930s, this created, Wright says, "a neutral background for the Tuscan furniture, which I wanted to be more focal." The designer chose severe wooden farmhouse pieces, forgoing almost all curves and turnings. Their rich patina contrasts with Witt and Harris's collection of classical antiquities, religious art and the handful of pieces from the "palazzo in town," among them a seventeenth-century tapestry, a pair of Italian Neoclassical armchairs—and Susan Harris's crystal chandelier.

> There is no precedent for introducing Tuscan architecture into Big Sur.

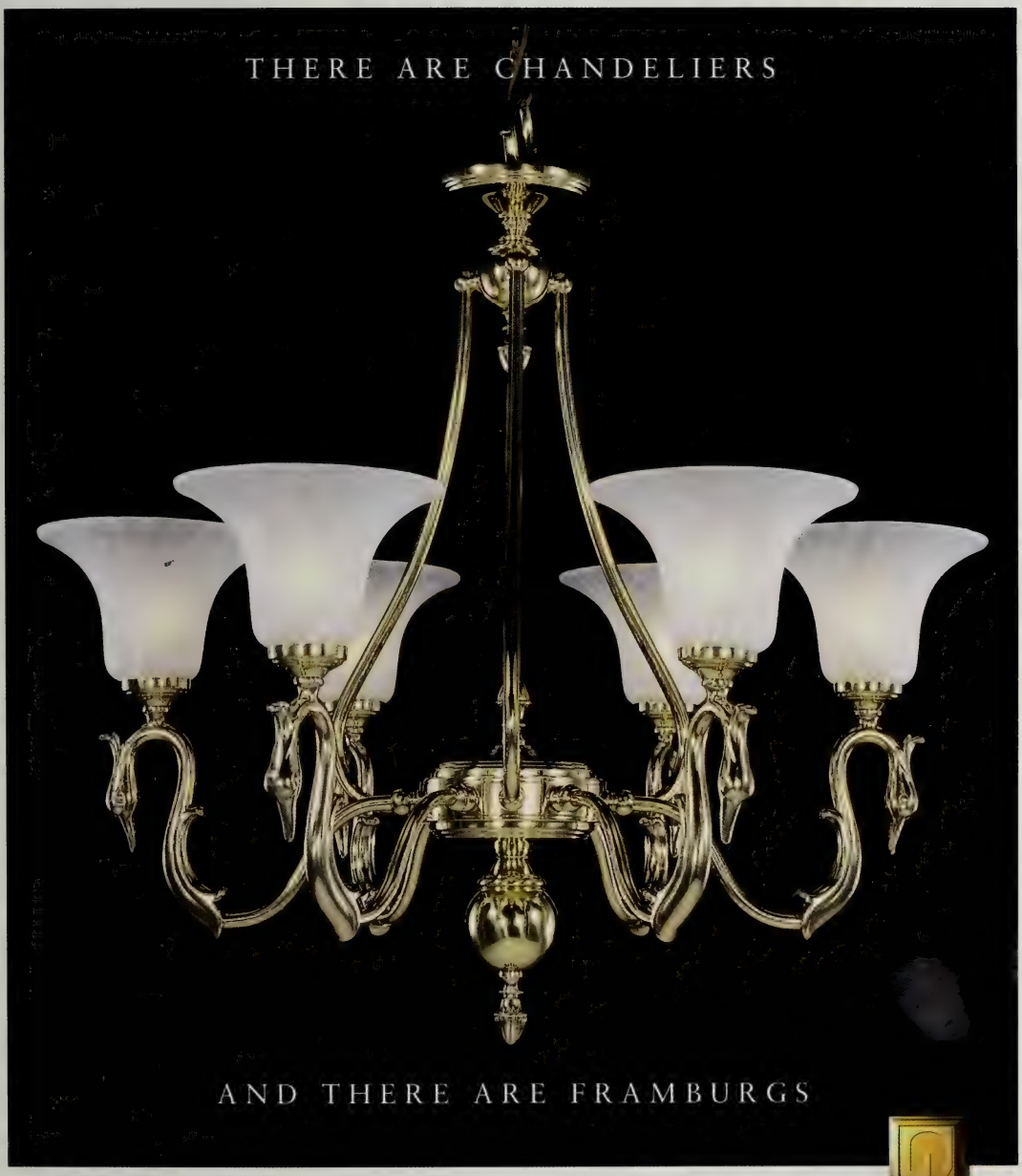
The house is about 4,000 square feet in all, has three bedrooms and took nearly two and a half years to complete. The owners actually bought (and resold) cement mixers and other construction equipment rather than having them driven back and forth every day along the five-mile dirt road that connects the building site to the highway. The house has no electricity; it operates on solar batteries and (when needed) propane generators.

Paul Witt and Susan Harris have five children between them and are frequently visited in Big Sur by family and friends, who stay either in the main house or in the purely contemporary guesthouse, a fifteen-minute walk away.

Witt likens the experience of commissioning the house to producing a movie, only one that turned out better than its original idea. "A good deal of thought went into its conception, but it's not a serious house," he remarks. "It's a place to pull back and retreat. It's a place, we hope, that our kids will go on using for a long time."

"The look of always," once again. □

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PRE-COLUMBIAN GOLD ORNAMENT

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hammering, to develop such complex heat-based methods of metallurgy as the lost-wax process.

Northern Peru remained a center of goldwork when the Moche were overrun by the Chimú in about the twelfth century A.D. The Chimú must have respected the caliber of Moche ornament, because they adapted their designs in the jewelry they made. The Chimú remained the dominant group in Peru until they were defeated by the Incas in the middle of the fifteenth century. After overrunning the Chimú capital of Chan Chan, the Incas seized its gold, annexed its artisans and delivered both to Cuzco.

At its zenith, the Incan empire encompassed modern Ecuador, Peru, Bolivia, northern Chile and western Argentina. The Incas were fervent believers in the sun god and imposed their religion on their vassals. Much Chimú gold was melted down to be made into objects of veneration destined for the great Incan Temple of the Sun in Cuzco. The walls and pillars were clad in gold, and a "garden" within the temple contained golden flowers, trees, llamas and shepherds glittering in the clear, high air. Gold was deployed just as lavishly in the royal households. It was made into wallcoverings, sinks, pipes, tableware and every conceivable body ornament.

For all this land and material splendor, the Incas' reign was destined to last barely a century—it was eradicated with the depredations of Francisco Pizarro. In November 1532 Pizarro took Atahualpa, the Incan ruler, prisoner and held him for ransom, demanding one chamber filled with gold and two with silver. The emperor's subjects crammed the rooms with jewelry, plates and statuary, and after they had completed their part of the bargain, Pizarro had Atahualpa garroted. Nine forges were kept busy for four months in 1533 to melt down the ransom—Spanish inventories recorded that it yielded 13,420 pounds of gold and 26,000 pounds of silver.

The Indian cultures in Colombia and its extension, present-day Panama, were equally obsessed with gold and the magnificence it lent their courts. In the middle valleys of Colombia, the goldsmiths of the Quimbaya, Tairona and Tolima regions experimented constantly with metallurgy, perfecting the lost-wax process for use with both solid and hollow forms. Tairona ornament abounds in intricate motifs characterized by tiny details, and pieces from the Tolima region are equally distinctive—hammered pectorals take the form of men, ear ornaments are bat-shaped, and cast and hammered pendants of flat, stylized human figures terminate in bases shaped like anchors.

Golden crowns, ear flares, bracelets, anklets, nose ornaments and necklaces have also been found in Panama and Venezuela, and it is thought that the goldworking arts moved northward from Colombia onto the isthmus of Central America as early as the fifth or sixth century B.C. Finds from the Coclé province in Panama imply the existence of a prosperous society whose important echelons were buried with their stores of gold. Coclé artisans were technically sophisticated, too—they understood alloying, hammering, annealing and lost-wax casting. And as in Peru, golden objects became preeminent symbols of rank and prestige. The nobility covered themselves with pendants, pectorals, collars and belts bearing motifs of figures that combined the features of humans and animals.

The Aztecs of south-central Mexico produced one of the most splendid civilizations in the Western world, but they were indebted to the Mixtec people of Oaxaca for the beauty of their goldsmithing. The Mixtec possessed an admirable metalworking tradition that was passed on to Aztec artisans when the Aztecs subjugated them. The finesse of the Mixtec and Aztec execution was matched only by the fidelity of the plant, animal and human imagery to nature, and it was these masterpieces of realism that were taken by Cortés and would so amaze Dürer. These objects, too, would prove to be the Aztecs' undoing. When they welcomed Cortés as a god, presenting him with gifts of gold, he abandoned all other ideas of trade or exploration. The pillaging was all too successful, and his galleons labored toward Spain, weighed down with the glories of the ancient artisans. Smelted down and refashioned, the wealth of the Americas galvanized the economy of Europe and brought on a new age of goldsmithing there. □

HUGH NEWELL JACOBSEN

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twenty-seven-acre farm on a piece of land that fronts Hunting Creek, a tributary of the Miles River. They told Jacobsen and project architect Paul Roddick that they wanted a house big enough to accommodate their own active lives as well as occasional visits from children and grandchildren. The couple love nature and wanted the house oriented toward the water; they also specified that most of the land remain in agricultural use, for corn and soybeans.

Jacobsen and his clients first visited the site together on a winter day, "when it was colder than hell, with snow on the ground," the architect says. "But I instantly saw where to put the house: There was a strong axis from the entrance of the property right to the water, and I knew that if we could keep that axis to the view, everything would work."

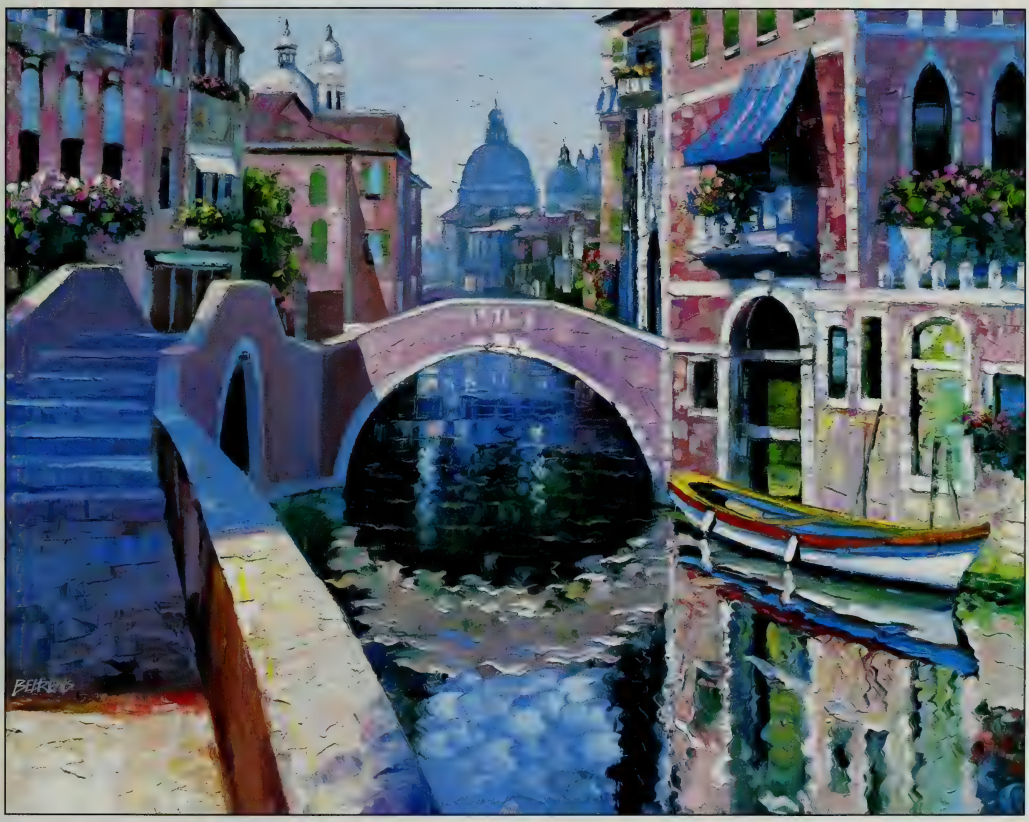
Jacobsen kept the axis but turned it into something that in itself embodies the way this aesthetic embraces elements both traditional and modern. The drive leading to the house cuts through the fields to the symmetrical composition of white clapboard pavilions. The central pavilion, the tallest, is placed somewhat apart from the three on each side, but the only indication that this is anything other than a slightly eccentric classical formation is a much larger peaked roof looming behind the entrance pavilion, splayed from the rest of the house.

That turns out to be the great room, the combined living and dining rooms, kitchen and library that is essentially the heart of the design. But we are not there yet: The house is entered via a narrow, navelike hallway, lit by high windows and intersected by a cross axis leading to a library and guest wing on the right and a mudroom/laundry and garage on the left. What pulls us forward, however, is the glimpse of the big space straight ahead and the view through the room, past the lawn to the water beyond.

This is where the Jacobsen sensibility moves into high gear, with what may be the finest single room he has ever designed. Set at a forty-five-degree angle to the entrance axis, it is a massive barn of a space, incorporating every function except sleeping and bathing. And while it could well be a confused center, a kind

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HOWARD BEHRENS



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of Piccadilly Circus around which all life of the house swirls, it turns out instead to be more like Regent's Park, an oasis both grand and serene.

The room is striking on several counts. Its high, peaked ceiling, punctuated by two levels of dormers, creates a sense of monumentality; low side windows—at dining table level—offer a balancing intimacy. It is neatly divided into cooking, eating, reading and conversation areas, and each seems to hold its logical place, feeling like a space in itself but never so much as to get in the way of the larger whole. At night, lighting causes portions of the room to appear and disappear as surely as they might on a well-lit stage, but by day, no section seems to intrude upon the other.

The most remarkable achievement here, though, is the way in which Jacobsen plays with shifting axes. The entrance hall intersects with the main room at its corner, and the view makes a diagonal slice through the space. Yet once you are inside the room, all sense of anxious diagonals evaporates, and it has the calm order of the square space that it is.

An expansive glass wall, which faces the rolling lawn and the water, is almost aggressively modernist in its details, with butt-jointed glass at the corners. From within it orients the room firmly toward the lush and spectacular view, which includes a sculpture and a fountain that was commissioned for the site.

On the other side of the great room, behind a hidden door, lies the master bedroom wing, whose study and bedroom share the view to the water. This pavilion opens to a rear terrace with a pool and a poolhouse that features a screen porch for summer dining.

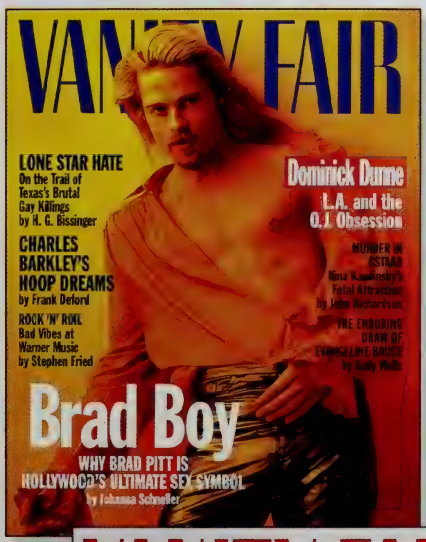
But it is the great room that is the core of the house, structurally and symbolically. It presides over the entire composition, unifying it and anchoring it. Bringing all the functions together in a single space is not the usual order of business in a residence as large as this, and the Clarkes initially resisted it. "We wanted a big library with seating and a big kitchen with seating, and I brooded at some length over Hugh's idea of putting everything into one huge room," Robin Clarke explains.

But the architect prevailed, and the clients are happy to concede that he was right. "It's turned out to be wonderful," Robin Clarke says, and then pauses to reflect further on the nature of building a house with Hugh Jacobsen.

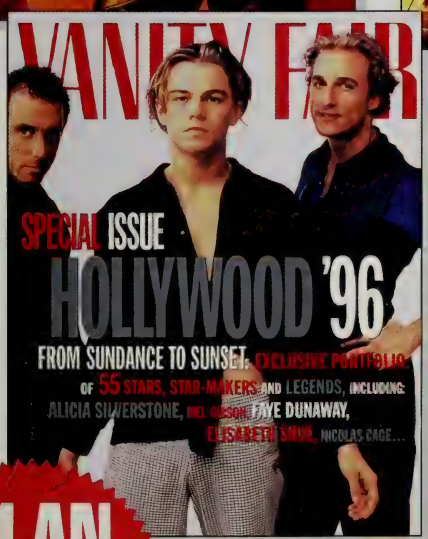
"You have to have the courage of your convictions, and that's why we worked together so well," she says. "Sometimes we went along with him, sometimes he made changes for us"—but the couple were always engaged with their architect and talked through every aspect of the design with him. It is no wonder, then, that the night they first opened the house to friends, the Clarkes presented Jacobsen with a poem, part of which read, "Serenity's the watchword here/ We have a house that's without peer." □



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VOORSANGER

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aspen and wildflowers. While it might seem ironic that the husband, an East Coast businessman, would import stone from Connecticut to these rocky environs, he had his reasons. "This particular color, which is honey-toned with flecks of garnet, can't be found elsewhere," he explains. "I've used it in several houses, including ones in Connecticut and Wyoming." In Montana its color as well as the meticulous craftsmanship makes it stand out against the terrain, asserting its own identity.

The house is entered through large, thickly carved Claro walnut doors at the east end of the stone wall. The entrance hall, a wood-paneled space, suddenly gives way to the living/dining room. "After penetrating the stone wall and going through the compressed entrance hall, you come out into the living area, where the space visually explodes," Voorsanger says.

While the husband wanted to have all the living spaces on one level, a downstairs floor was tucked into the rocky ledge to accommodate a pantry, along with rooms for exercise, wine storage, laundry and a guest bedroom. "We really haven't designed this for guests or children," he says. "Our Wyoming house is used for that.

> "The shape of the curved and reverse-curved roof helped differentiate and moderate the spaces."

"I searched ten years for this site," the husband continues. "I rode up by horse around this place until I found it." But the five-thousand-acre property was once covered by a landslide. To protect the house, the architect gave the steel-framed residence a foundation of forty-four concrete piles in addition to the reinforced-concrete walls on the north and west. "If the mountain moves, the house will stay," the husband avows. And if the mountain does move, this well-honed modernist machine will no doubt capture the dramatic new natural alignment. □

A ROOFTOP EDEN

continued from page 225

landscape its form. Even the wisteria has grown so tall that the outer fence has to be raised another foot to give it something to cling to.

Like any illusion, the one that has created an Oriental garden on an Occidental site measuring only forty-two feet deep by twenty feet wide is one part trick and nine parts work.

The trick is one of perspective. The garden is divided so that two-thirds of it is visible, while the remainder is behind the hedge. When the path wanders out of sight, the mind is free to envision what lies beyond in acres rather than feet. Sernet has increased the illusion of depth by using large-leaved plants in the foreground, those with smaller leaves behind. He has done the same with the stones that make up the path. As it winds through the garden, they decrease in size, making the space seem longer than it is.

"The ideal perspective," Sernet explains, "is to have two-thirds of the garden visible, then shrubbery and then the last third."

All illusions need something to rest on, and a New York roof is a fragile foundation. Before he put in a single plant, Sernet fiberglassed the roof to keep it from leaking. "The apartment has huge beams, meant to support a piano or a large chest of drawers," he points out, "and they can also support trees." He not only made sure that each tree was positioned over a beam, he "spread the load," so the weight is evenly distributed.

A computerized watering system, which twice a day "pops up, sprays out and goes down," keeps the plants from drying out. "In the city you have tremendous heat and evaporation," Sernet remarks. "If you don't have constant moisture, your garden is gone." To minimize the weight on the roof, he set the plantings in tin-lined, modular plywood boxes, with depths ranging from one to eighteen inches.

What made a man whose background is art give himself over to the world of dirt? "My grandfather was an award-winning gardener in Paris and the south of France," he offers. Then he urges a visitor up a flight of stairs to the fifth-floor roof to view his latest project: a rose garden. □



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CHER

continued from page 156

have been built and furnished in a year. But after more than two years, much of the house was uninhabitable.

In late September 1995 a disheartened Cher severed ties with the first firm and hired the Tutt Design Group, a division of a Miami Beach contracting firm that had done the reconstruction of Gianni Versace's Casa Casuarina. The stipulation was that the house had to be completed for Christmas.

"By the time Cher called me, it was a desperate situation," says J. Wallace Tutt III, the founder of the firm and the project supervisor for the site. "The plastering was done, but things like the bath fixtures, vanities, hardware and fountain tiles had not even been ordered."

Shortly before an early October inspection meeting with Cher, Tutt and his associate, Janet Bussell, an interior designer, set up offices in the unfinished house and brought in twenty staff workers to begin much-needed repairs. When Cher arrived, she was uplifted by the activity. But her spirits fell when she began the inspection.

"I was faint—I was in tears. I didn't know what to think," she says. "Things that I had been told had been ordered were not. We didn't have a front door. I had no floor in the bedroom or the dining room."

Absent too were water heaters, windows on the second-story landing and the columns in the entrance hall, living room and dining room.

"We had to rip everything out and do it the right way," Cher says. "But it couldn't stop the beauty of the design. It just made it a lot more heart-wrenching."

The effort to complete the house was Herculean. With little more than two months to meet the Christmas deadline, up to sixty people worked side by side during eighteen-hour days. To complicate matters, the only access bridge to La Gorce Island was deemed unsafe for large trucks, and lumber and other supplies had to be loaded off-island to a small pickup truck for delivery.

At the same time, videos, tear sheets and faxes went back and forth from London and California, as Cher added new elements and ideas. "We were finishing the design long distance," says Bussell. "Fortunately, Cher knows what

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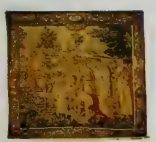
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(13) Italian Marble Group "THE LEC-TURE" Signed D. Zoi, Firenze H:54"



(14) Pair of Louis XV Style Bronze and Rock-Crystal Girandols H:39"



(11) Austrian 19th Century Terracotta Bust of "THE BANJO PLAYER" H:29"



(18) An Italian 19th Century Oil Painting on Canvas "La Madonna della Seggiola" After Raphael in a Massive Gildwood Frame. H:58"



(17) Napoleon III Boulle Tortoiseshell and Gilt-Bronze Mounted "ERARD" Upright Piano. H:48"



(19) Large 19th Century Gilt-Bronze Mounted Sevres Urn H:56"



(15) A 19th Century Louis XV Style Gilt-Bronze Mounted Parquetry Side Table. H:29"



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(23) A 19th Century Louis XIV Style "COLLARD & COLLARD" Rosewood Marquetry Baby Grand Piano. L: 72"



(20) A Pair of Louis XVI Style 19th Century Gilt-Bronze Mounted Tulipwood Parquetry and Marquetry Commodes, After Reisner. W:66"



(21) A 19th Century Louis XV Style Gilt-Bronze Mounted Bombé Commode with Marble Top



(22) Napoleon III Boulle Tortoiseshell and Gilt-Bronze Mounted Game Table: H:30"



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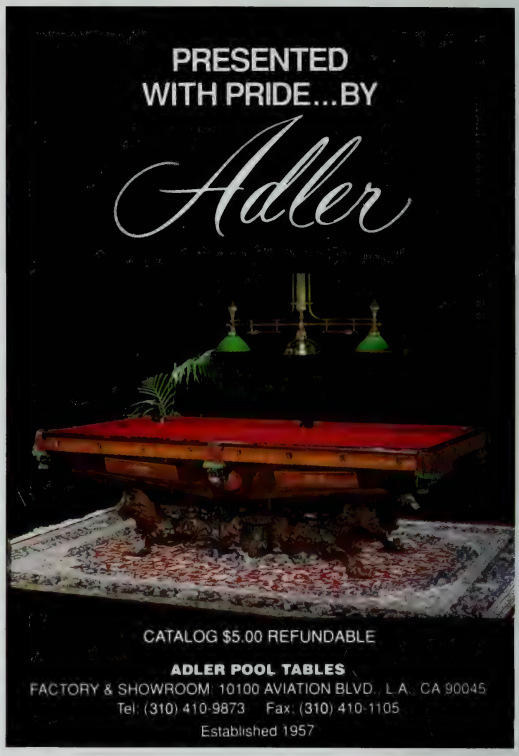
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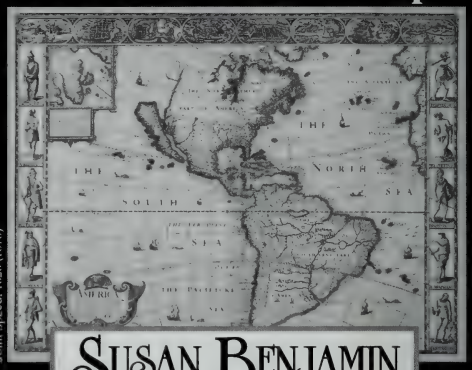
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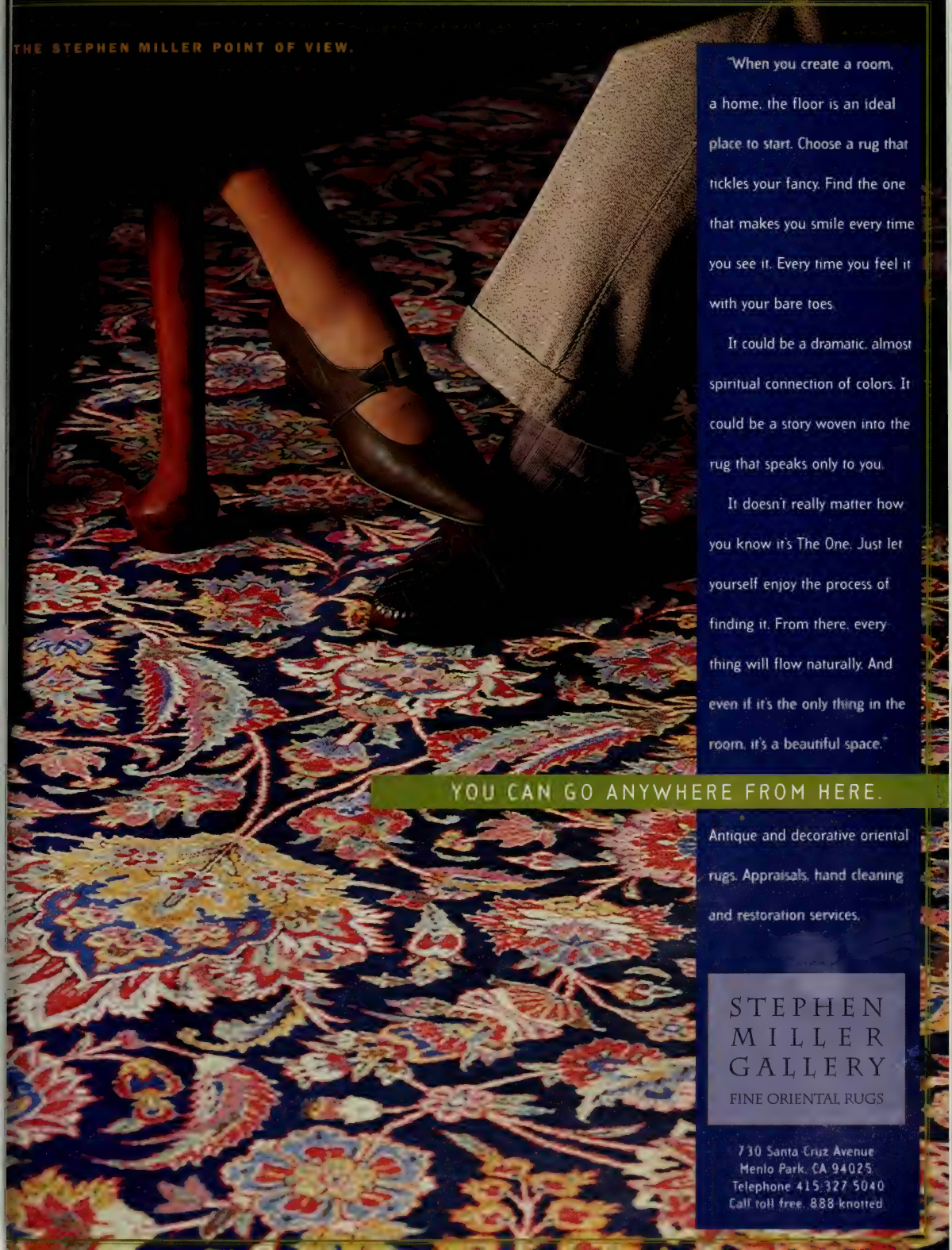
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she wants. She's fantastic to work with because she's very much a visionary."

Still, she says, it was a "seat-of-the-pants" process. "We had to order plumbing fixtures, which usually take twelve weeks for delivery," she continues. "We begged. We borrowed. We cried, we promised. Cher actually got on the phone with the head of the company and told them her story. And the fixtures were delivered—a few days before Christmas."

The final push began on the seventeenth of December, when Cher arrived in Miami Beach. Then she showed up with the crew at seven in the morning and worked along with them until midnight. Electricians, plumbers, painters and carpenters were everywhere, even as furniture arrived by barge.

"We were hanging draperies at the same time they were hanging doors and painting," Cher recalls. "And we were hanging pictures while they were putting in lighting."

Finally, the house began to look like home. In the dining room, Ron Wilson designed Moorish-inspired arches with rope columns. Glazed plaster walls and a floor of antique cobblestones set the tone for the eclectic furnishings in the study. As throughout, pieces from the Sanctuary catalogue join chairs and sofas from her other houses, such as a pair of nineteenth-century Renaissance Revival chairs covered in Cher's trademark leopard-print fabric.

"The study is so cozy that everybody loves it," says Cher. "The ceiling is lower than in the adjacent living room, and you're just drawn into it."

By Christmas Eve a tired but exhilarated Cher settled in the house with family and friends. And despite glitches, such as the heat failing during a cold spell, Janet Bussell says Cher was a good sport throughout.

"Almost anybody else would have made it a tragedy," Bussell notes. "She made it a comedy. She walked around in her pea coat and socks and laughed."

In the end, Cher's first solo design—"the worst building or renovating experience I've ever had, which turned into the best"—met her goals, except in one respect. Once she moved in, she discovered that she was on the route of a sight-seeing boat that made daily trips past her house. And private boats pulled up to her dock and cameras snapped relentlessly. Cher was forced to sell the house and warehouse all of her furnishings and art. But she immediately began plans to build another waterfront house in the area—in a much less accessible setting.

Nonetheless, in its brief history the house ignited her passion and gave her what she wanted.

"I had my entire family there for Christmas, and we had a blast," she says. "We would sit in the living room and watch the sun cast shadows over the two stories, and it was the most beautiful thing I've ever seen." □



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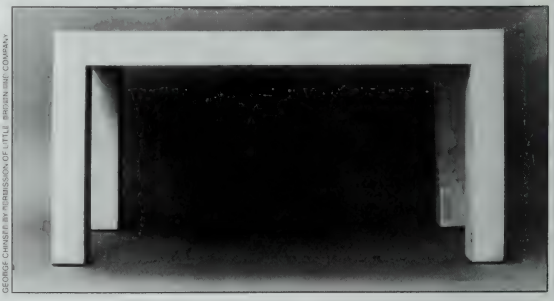


Twentieth-century furniture is drying up. We won't be able to get a range of stock in five years. I like to have stock. I'm a merchant. I like the excitement of buying and selling, so the way to go is to sell contemporary things," says London dealer Gordon Watson, who is promoting the metal-accented furniture (above) and wrought iron work of silver designer **Paul Belvoir**. Belvoir, who studied silver design and made silver candlesticks, boxes and other accessories that were sold through Watson's shop in the 1980s, only recently started working in wood. "Gordon bought a flat three years ago, and I designed and made the door handles, radiator covers and metal grillwork for the baths," says Belvoir. "Then I made the furniture in the same way as Brandt and Poillerat. It's classically inspired, nothing shocking or innovative." Chests often are decorated with a nickel, silver or gilt grille on the face, silver butterfly keyholes and French ormolu feet. While he accepts commissions through Watson's shop, Belvoir works privately for such clients as Jacob Rothschild, for whom he's made wrought iron gates for Clifton Little Venice and silver cuff links in the shape of wine bottles and an iron sign in the shape of a bottle and glasses for the wine shop at Waddesdon Manor. Gordon Watson, 50 Fulham Rd., London SW3 6HH; 44-171-589-3108.

CLASS IS IN SESSION

I remember sitting down by the railroad tracks in Long Island City painting the dirt. The idea was that there's beauty in everything," says Adriana Scalamandré Bitter, chief executive officer of Scalamandré, of her years at **Parsons School of Design**, whose centennial-year celebration culminates this month. "Van Day Truex was president when I was a student. He told me that if I finished a job and could find a sculpture among all the chintz, then I'd done a good job," recalls Betty Sherrill of McMillen. "Stanley Barrows was an absolute genius in 18th-century design. We went to Europe, where they opened villas that aren't open to the public," says Thomas Britt, a student in the 1950s. Adds Robert Bray, class of 1963, "With Stanley, we had entry into the great houses of New York. The butler would take us around and tell us about the rugs." Says Melvin Dwork, "We had to do an all-white room, and we learned there were all kinds of white—pink white, gray white. We invariably put in a Parsons table somewhere." The Parsons table (above) came into being in 1932 during a drafting lesson taught by Jean-Michel Frank (left) at Parsons's Paris campus. Parsons School of Design, 66 Fifth Ave., New York, NY 10011; 212-229-8950.





GEORGE CHINSEE BY PERMISSION OF LITTLE, BROWN, INC. COMPANY

continued on page 248

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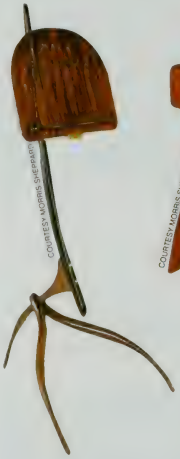
COURTESY OLD FAT AND HUNGRY

On a quest for larger quarters, silver accessories dealer Hilary Lowe stumbled on the **Old Imperial Laundry** building in Battersea, which she'd always admired. Now she and other design industry purveyors are ensconced in what has become London's center for decorative arts. "Chelsea Harbour, just across the water, is for fabrics; the Laundry is for accessories," says Caroline Hughes, who with partner Joan Golfar produces tole cachepots, wastebaskets (above right) and lamps. "People come to see someone and end up being referred to someone else," says Lady Vanessa Brown, who owns a framing businesss. The 45 tenants include the Classic Chair Company (above left); Casper Slieker lamps; and Katharine Fortescue, who sells French silks and Braquenié fabrics by appointment. Old Imperial Laundry, 71 Warriner Gardens, London SW11 4AX; 44-171-924 -4476.



ORGANICALLY GROWN

I studied painting in school. Making furniture was a hobby. But people didn't want to buy my paintings, they wanted to buy my furniture. I guess one tends to go where one is led," says **Morris Sheppard**, who for the past two decades has been making a name in Los Angeles building furniture (below) in organic and geometric forms for a growing number of admirers. Sheppard worked on the restoration of the Gamble House in Pasadena and cites a variety of influences on his work—Nakashima's mechanics of exposed joinery and proportion, an arch-leg table and chairs inspired by the structural designs of a Swiss bridge engineer, the mathematical symbolism in his helix table base consisting of circles cut within squares, and a 1940s French touch to his three-drawer buffet with a lightly stained maple top balanced on tapering legs. "My stuff is eccentric, personal and expensive, and it suits the type of clients I get. I like making particular things for particular people. It inspires me." Morris Sheppard, 310-559-3830.



COURTESY MORRIS SHEPPARD



COURTESY MORRIS SHEPPARD

GOLDEN OPPORTUNITY

Alongside its custom work, **Silver Lining Workshops** of England (AD-at-Large, Aug. 1991) is offering in the U.S. a small line of its popular pieces of furniture. "We just finished 23 pieces for a residence in Manhattan, and we've sent furniture to Chicago and California," says proprietor Mark Boddington, who promises delivery within 12 weeks of an order. The tables, chairs and chests in Silver Lining's new line, such as the Golden Sun low table (left), made of Chinese amboyna with gold details, are crafted from the same exotic woods as the custom pieces and are named and dated with a hallmarked plate. Silver Lining Workshops, Aldford, Chester CH3 6HJ; 44-1244-620-200. Available at the Bradbury Collection, 8687 Melrose Ave., Los Angeles, CA 90069, 310-657-3940, and Richard Himmel Antique and Decorative Furniture, 1800 Merchandise Mart, Chicago, IL 60654, 312-527-5700.

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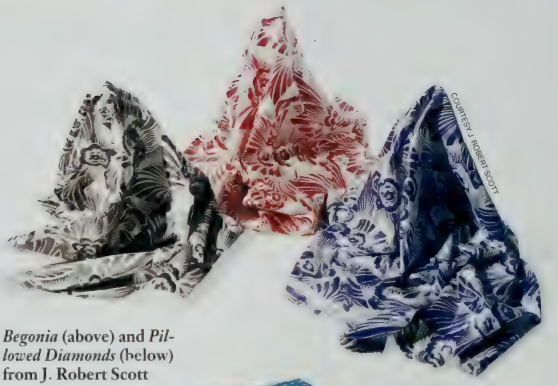
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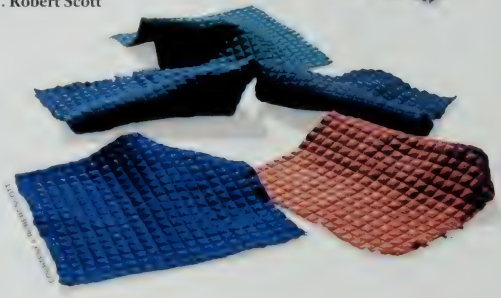
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TO THE TRADE

IN THE SHOWROOMS

Donghia

Donghia (212-935-3713) has moved its showroom to the sixth floor of New York's D&D Building. Among the new fabrics is *Crisscross*, which is a woven mohair design of elongated diamonds. It comes in 12 different colors, among them terracotta, khaki, honey, espresso, sapphire and beige. *Lilla* is a woven tapestry of impressionistic flowers gone to seed or cotton bolls with large white blossoms on a background of gray-green leaves. *Campo* is a broad stripe in gray and white woven as a tapestry, with a narrow textured stripe between the broader ones.

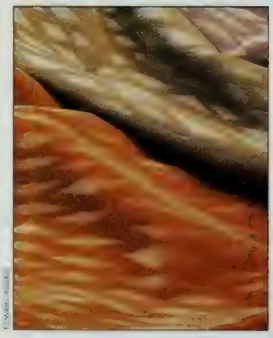




***Begonia* (above) and *Pillowed Diamonds* (below) from J. Robert Scott**

J. Robert Scott

Sally Sirkin Lewis, founder of J. Robert Scott (310-659-4910 and 212-755-4910), has assumed sole ownership of the company and is expanding and experimenting. This month she opens two new showrooms, one in Washington, D.C., and one in Chicago. In her current Renaissance Textile Collection she is departing from her customary solid neutral tones in two ways: She is doing more traditional design images, although in neutral colors, and she is using color for the first time, albeit in monochromatic designs. *Zoo Toile* is a witty adaptation in cream and black of the traditional toile, with lions, elephants, giraffes and ostriches lounging outside pavilions and zoo enclosures; *Begonia* is an Art Déco design of blossoms against striped leaves taken from a Daum vase. *Edwardian Floral* is a soft-focused adaptation of a traditional flower print done on linen-and-cotton union cloth, only in neutral shades of beige, gray and black. *Spotts* is a woven design of leopardlike chenille spots on cotton that comes in the new jewel colors of emerald, deep paprika, titian and sapphire, as well as black. *Kyoto* is a tightly handwoven silk that comes in smoke as well as jewel tones; and *Pillowed Diamonds* is a silk quilted fabric.





Henry Calvin

Henry Calvin (541-732-1996) has a number of woven patterns, based on New England designs, called the Eastern Shores Collection. *Kingston Damask* has a tiny woven flower pattern in a grid; *Nantucket Damask* has a small woven pattern of leaves in a diamond-shaped trellis; *P. Town* is a chenille; *Harwich Stripe* is a woven design alternating matte and shiny stripes; and *Brewster* is a herringbone chenille. The "new neutral" colors include cashew, acorn, oyster, seafoam and driftwood.

Rose Cumming

Flamboyant tradition reigns at the newly expanded Rose Cumming (212-758-0844). In the aubergine-walled showroom founded by the legendary decorator, Ronald Grimaldi has continued the tradition of decorating, designing fabrics and selling antiques. Among the fabrics from the archives are *Lady Keith*, a glazed chintz of tulips printed on cotton; *Sultan Velvet*, a woven design of urns, arabesques and scrolls in gold on scarlet; *Alcazar Silk*, a woven silk design of leaf shapes; and *Hadrian*, a woven striped brocade in gold and red. □



COURTESY HENRY CALVIN



COURTESY ROSE CUMMING

***Crisscross* (left, above) and *Lilla* and *Campo* (left) by Donghia. Henry Calvin's Eastern Shores Collection (right, above). *Lady Keith*, *Hadrian*, *Sultan Velvet* and *Alcazar Silk* (right) from Rose Cumming**


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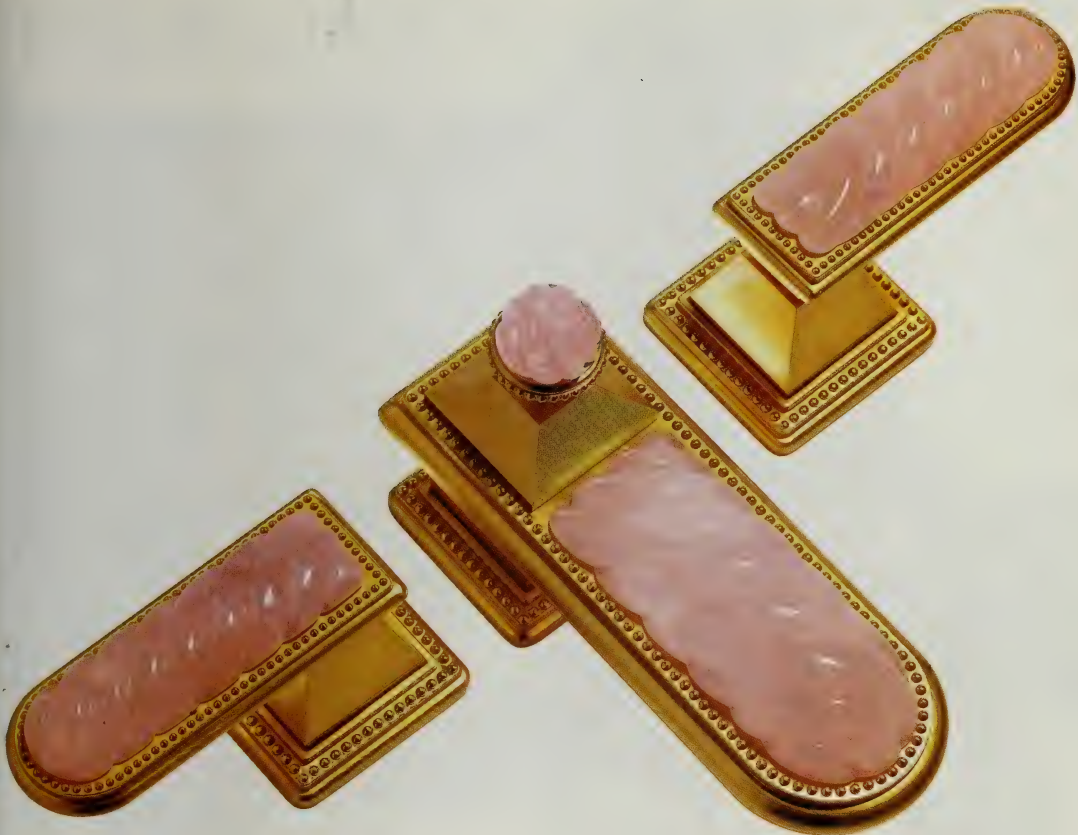
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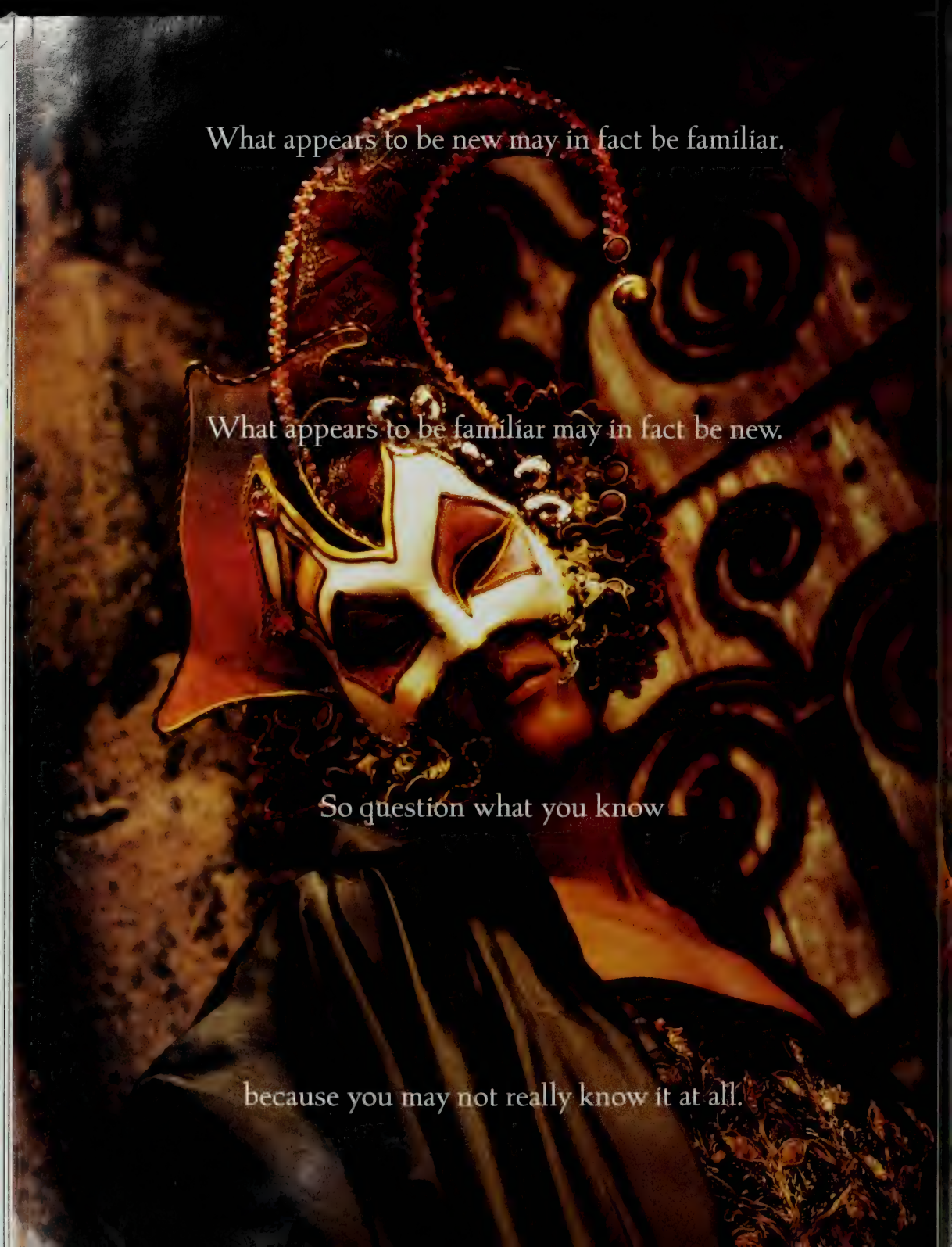
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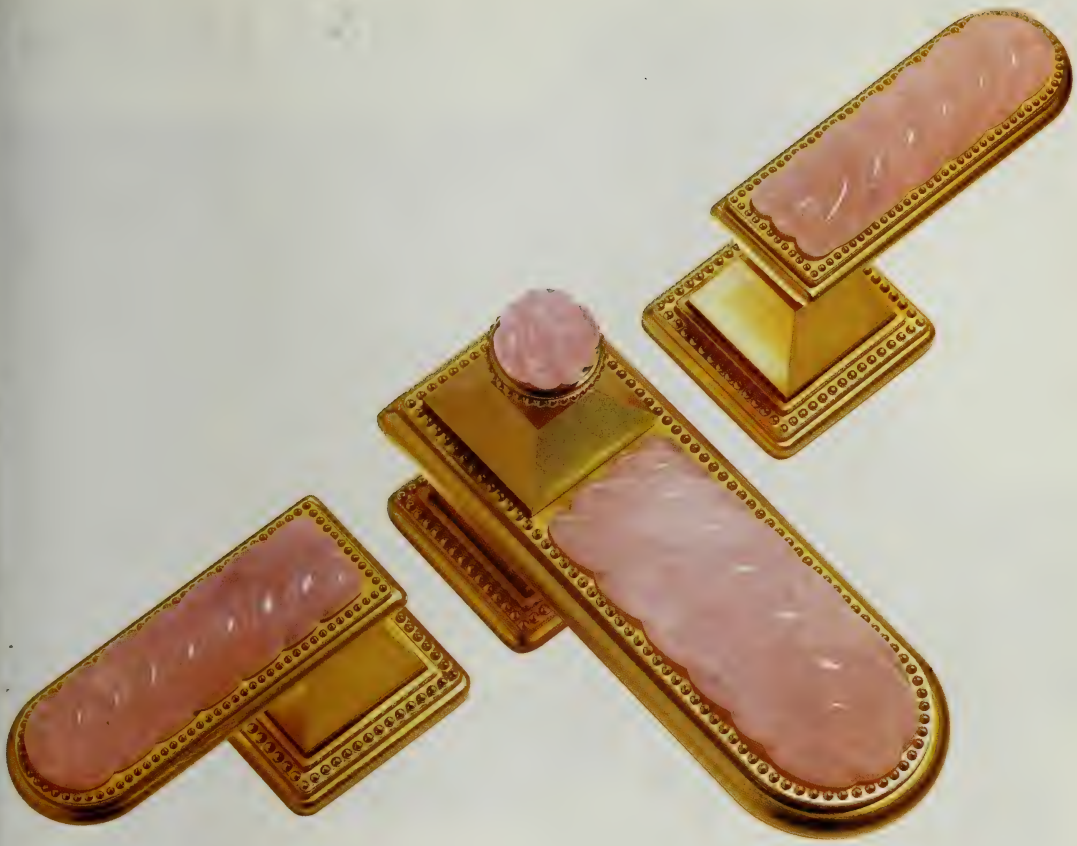

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COVER: The living room of a Manhattan apartment designed by Thomas Britt. Photography by Jaime Ardiles-Arce. See page 136.
ABOVE RIGHT: An Anne Harris mural in the dining room of a New York pied-à-terre. Interior design by Juan Pablo Molyneux. Photography by Billy Cunningham. See page 204.

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A circa 1835 mechanical table from David Linley's book *Extraordinary Furniture*. **See page 66.**

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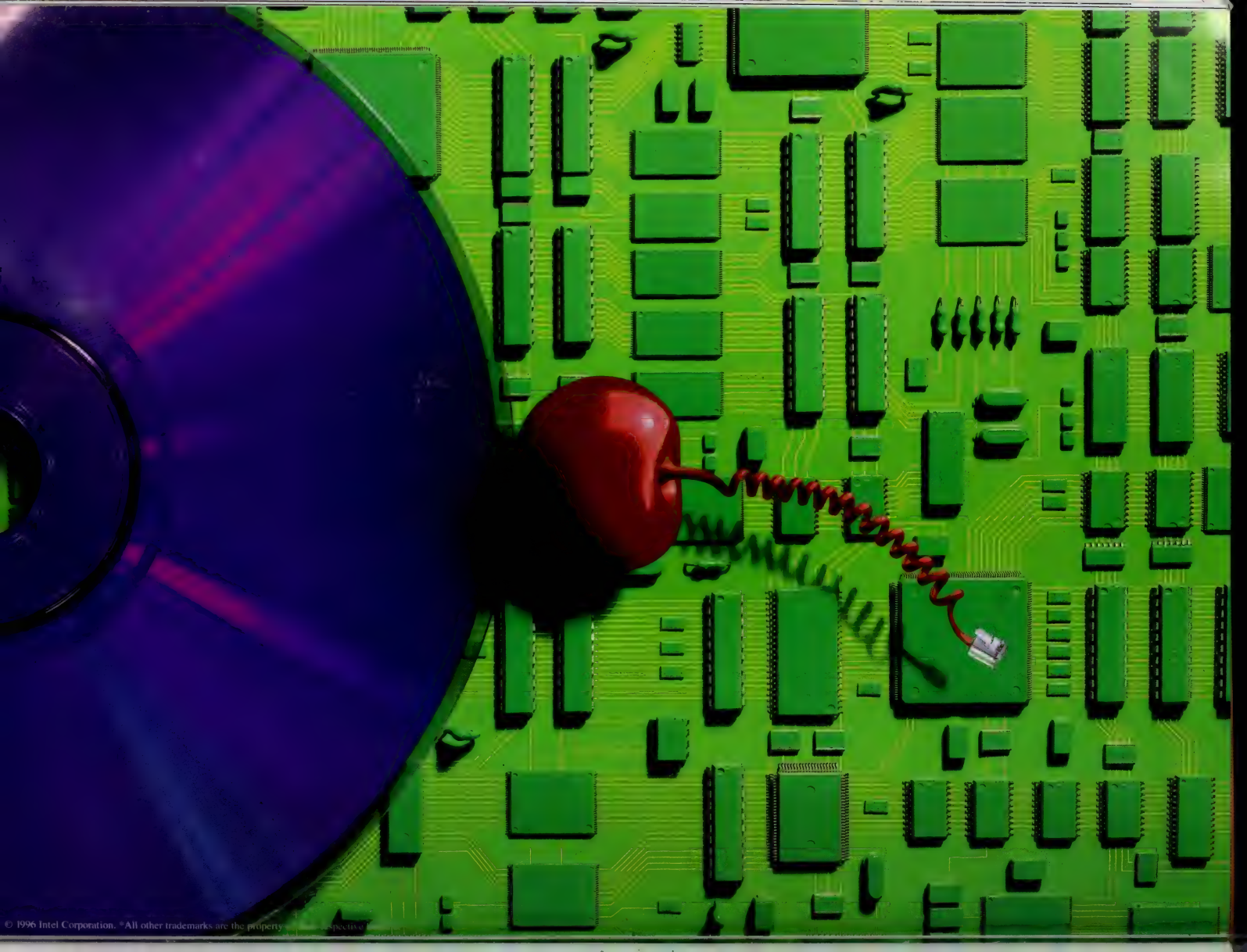


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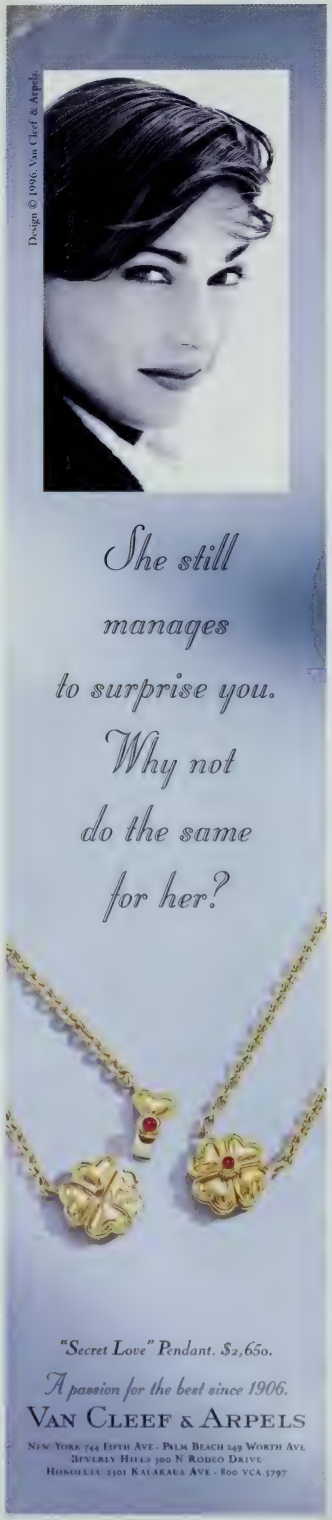
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"THE NEW TYPEFACES ARE CAREFREE AND CREATIVE."

Congratulations on the new look in *Architectural Digest* (July 1996)! The type is clearer and sharper, so it can be read more easily. The pictures have a colorful vibrancy. The new typefaces are carefree and creative.

LORNA SHADE
LA MESA, CALIFORNIA

Regarding your new make-over and format, the large titles jump right out at you, but the captions are so small I need my magnifier. Otherwise the quality remains the same.

ROSALYNDE JAN
SACRAMENTO, CALIFORNIA

In reference to your July issue, I do not like the new graphics. The new format does nothing to improve or modernize an already excellent magazine but, rather, reflects the juvenile trends so prevalent today on other editorial staffs. Please regain your composure and return to normalcy.

J. BOHNAKER
EL PASO, TEXAS

I have been a subscriber to *Architectural Digest* for many years. With the July issue you seem to have taken a bolder approach. The photographs are striking. Compliments to all of your photographers, as well as to your art director and photographer director.

ROBERT JERGENS
PARMA, OHIO

Change for change's sake isn't always good. The nervous type style used for AD-at-Large definitely does not complement the book's new format. I do, however, think your modified layouts are well presented yet not a startling departure from the tried and true.

DENISE MILLS
HILTON HEAD ISLAND, SOUTH CAROLINA

As a fine artist making a break into set design, I find your magazine not only entertaining but a valuable source of information and inspiration as well. I am especially fond of the diversity of subject matter, which ranges from the historic and traditional to the more contemporary. Also, as a collector of Miró lithographs, I am thrilled with the new AD-at-Large and To the Trade typeface. I appreciate the juxtaposition of clean, straight, white forms with those that are more frivolous, amorphic and colorful. This is true not only of the new headings but of the whole magazine in general. Thanks again, and keep up the quality.

DOUG SCOTT
STUDIO CITY, CALIFORNIA

I am writing in reference to your July issue, in which Jesse Kornbluth writes of "Mort Zuckerman in Manhattan." With all due respect to the interior design team of Lee Bierly and Christopher Drake, whose work on the Zuckerman apartment appears to have been exceptional, it is a regrettable omission that the article does not mention, at the very least, the estimable contributions of the firm of Boris Baranovich Architects, without which the "three-and-a-half-year transformation from a baronial home to luxurious but hardly excessive accommodations" could not have occurred.

GEORGE W. SWEENEY
NEW YORK, NEW YORK

After seeing the incredible Vanoff home ("California Mediterranean") in your July issue, we just had to write in hopes you will pass on our feelings to the owner and to those who helped create such an amazing abode. We have not been able to stop talking about it since the moment we set eyes on the photos in your magazine. The style of the Vanoff home reflects our ultimate dreams—simple and open yet comfortable. It is uncluttered without being pristine and a natural fit in its beautiful surroundings. Our hats are off to everyone involved in the design and decoration.

JANNA KING KALICHMAN
KELLY KALICHMAN
PACIFIC PALISADES, CALIFORNIA

The editors invite your comments, suggestions and criticisms.
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KENNETH NOLAND

Sir Richard Rogers has seized the public's imagination with such projects as the Pompidou Centre in Paris and the Lloyd's building in London. Next month the architect gives us an exclusive tour of his private realm, a newly remodeled London residence that exhibits all his modernist flair within the shell of two traditional houses. Another eagerly anticipated project in December is Frank Israel's design for a house overlooking the Pacific in Malibu, California, which Israel completed shortly before his death last spring. As Paul Goldberger writes, "There are houses that quietly sum up everything an architect has already done, and there are houses that burst with the energy of new directions, and every so often there is that rare house that manages to do both." What else? Barbara Grizzuti Harrison's visit with Nicola Bulgari in Rome and new work by Clodagh, Colefax and Fowler, and Frank Pennino.

Paige Rense

Editor-in-Chief

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward* for Doubleday.


EUGENIA KNAPP

Ann E. Berman is a freelance writer who specializes in the arts.

Thomas Carney has written for *The New York Times Magazine*, *Esquire* and *Rolling Stone*.

Harriet Doerr, who lives in Pasadena, California, won the American Book Award for her first novel, *Stones for Ibarra*. Her other works include *Consider This, Señora* and *Tiger in the Grass*, a collection of short stories published last year by Viking.

Michael Frank, an *Architectural Digest* contributing writer, has written for *The New York Times*, the *Los Angeles Times* and *Antaeus*.

Joseph Giovannini, an *Architectural Digest* contributing writer, has written about architecture for *The New York Times* and the *Los Angeles Times*. He is working on a book about contemporary architecture.

Jesse Kornbluth, an *Architectural Digest* contributing writer, is the cofounder and editor-in-chief of The Book Report, an interactive book review that premiered in August on America Online.


SIMON BRIGHAM

Elizabeth Lambert is an *Architectural Digest* contributing writer who lives in London.

Patricia McColl, an *Architectural Digest* contributing writer who lives in Paris, has written about style for *The New York Times Magazine* and the *International Herald Tribune*.

Carol McMichael Reese writes about contemporary architecture and is working on a book about recent museum exhibitions designed by architects.

Fiammetta Rocco, who lives in London, is a contributing editor for *Vanity Fair*.

Jeffrey Simpson, an *Architectural Digest* contributing editor, is the author of *American Elegy*, which was published in September by Dutton.


FELICIANO

Deborah Solomon is the art critic for *The Wall Street Journal*. Her latest book, *Utopia Parkway: The Life and Work of Joseph Cornell*, will be published in February by Farrar, Straus & Giroux.

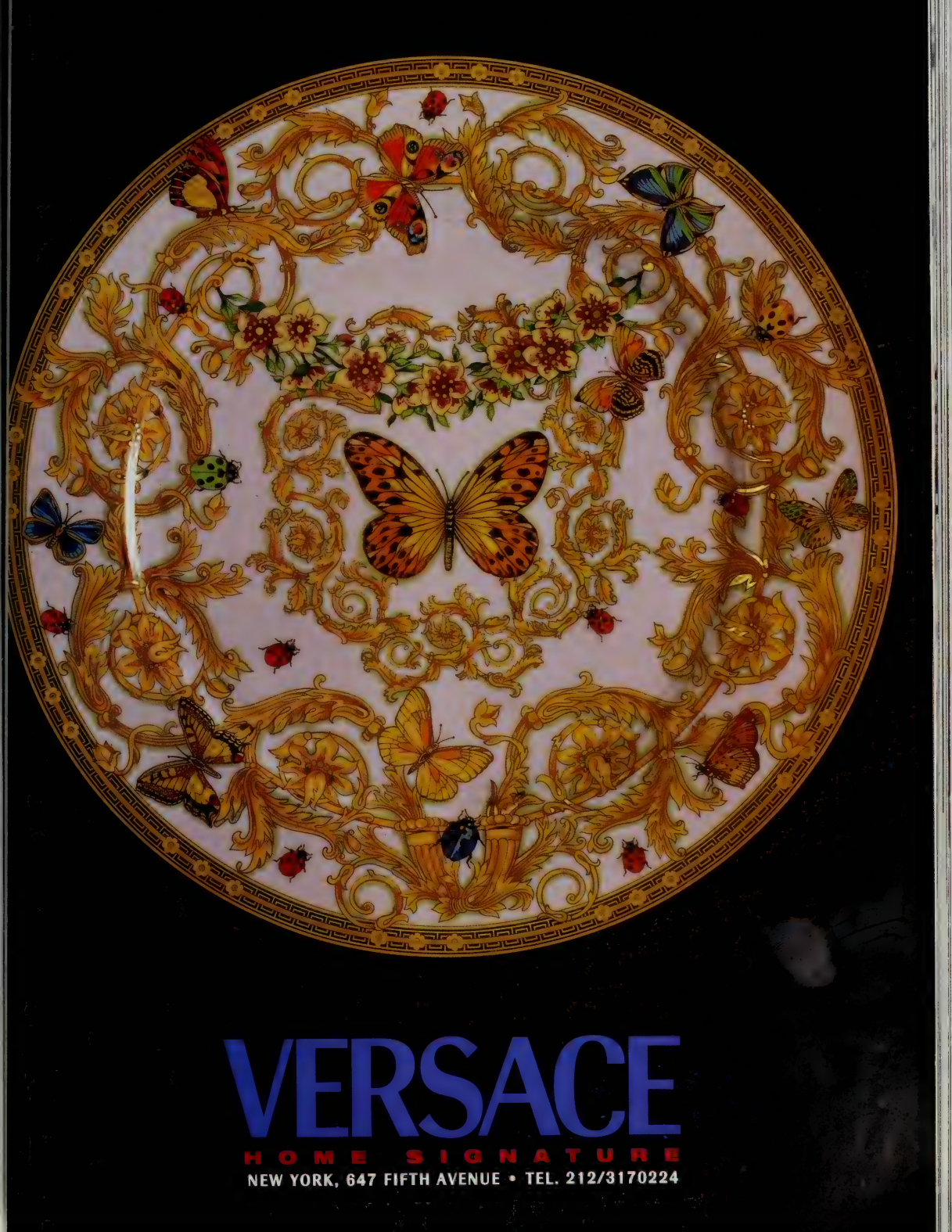
Suzanne Stephens, an *Architectural Digest* contributing writer, is on the board of directors of the Architectural League of New York and Sir John Soane's Museum and is a member of the editorial board of Monacelli Press.

Judith Thurman, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. She is working on a biography of Colette for Knopf.

Pilar Viladas, an *Architectural Digest* contributing writer, is the author of *California Beach Houses*, which was published in October by Chronicle Books.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.

Michael Webb is the author of *Architects Guide to Los Angeles*.


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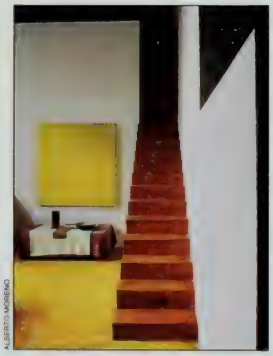

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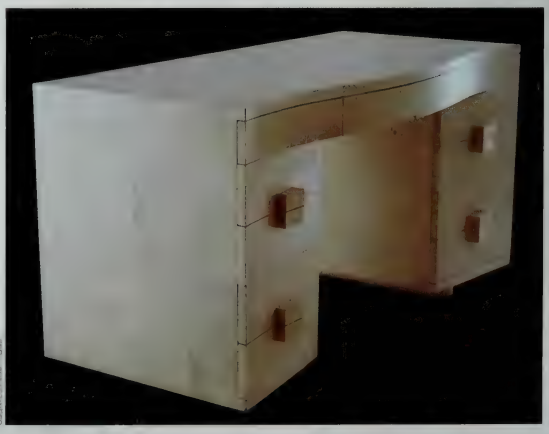
Luis Barragán's Tacubaya house and studio (above), where Mexico's renowned modern architect spent his last years, will be the first stop on a three-day tour starting Nov. 29 of his surviving residences and public works in Mexico City. "We're trying to document, restore and maintain his remaining work in Mexico City and Guadalajara," says Mexican architect Aníbel Figueroa, a member of the **Casa Luis Barragán Foundation**, which is organizing the tour. The foundation has bought Barragán's house and studio and restored the seminal work, influenced by Mexico's ranches, villages and provincial architecture and characterized by color (red, purple, orange, white and yellow walls on the roof terrace), natural lighting, mysticism (the mullion and spandrel form a cross in the main room's huge unframed picture window and a stairway of cantilevered pine boards leads to a door that is always closed) and near-natural materials (roughly plastered walls and volcanic rock tiles). The itinerary includes the San Cristóbal stables and Folke Egerstrom house, with its pink stable walls reflected in freshwater pools; the Francisco Gilardi house (above), one of his last projects; and the hacienda-style López residence, one of the largest houses Barragán designed, with exterior walls incorporating volcanic rock. Casa Luis Barragán Foundation, 14 General Francisco Ramírez, Colonia Tacubaya, Mexico City D.F. 11840; 52-5-564-6407.

MARXISM RULES

Liz O'Brien has set out to correct an omission in the annals of 20th-century design by publishing a monograph on Chicago architect **Samuel Marx** in conjunction with an exhibit of his furniture through November at her SoHo gallery, Forty One. "Marx is best known for his commercial designs for the May Co. department stores in Los Angeles and the interiors of the Pump Room and Tavern in Chicago, but he had significant clients for whom he built modern houses—business leaders and art patrons, including Morton May of St. Louis and Mervyn LeRoy [*AD*, Apr. 1994] and Edward G. Robinson in Beverly Hills," says O'Brien. "The furniture was always made to order, and he used luxurious materials." The show will feature more than 25 of Marx's designs, including a three-tier bookcase from his own Chicago house, a crackle-lacquered secretary for the Block family of Chicago and, from the LeRoy house, a pair of lacquered bedside tables and a set of 12 Queen Anne–style dining chairs. "I don't expect to see better examples of American design with regard to style or execution," says O'Brien. Forty One, 41 Wooster St., New York, NY 10013; 212-343-0935.



COURTESY FORTY ONE

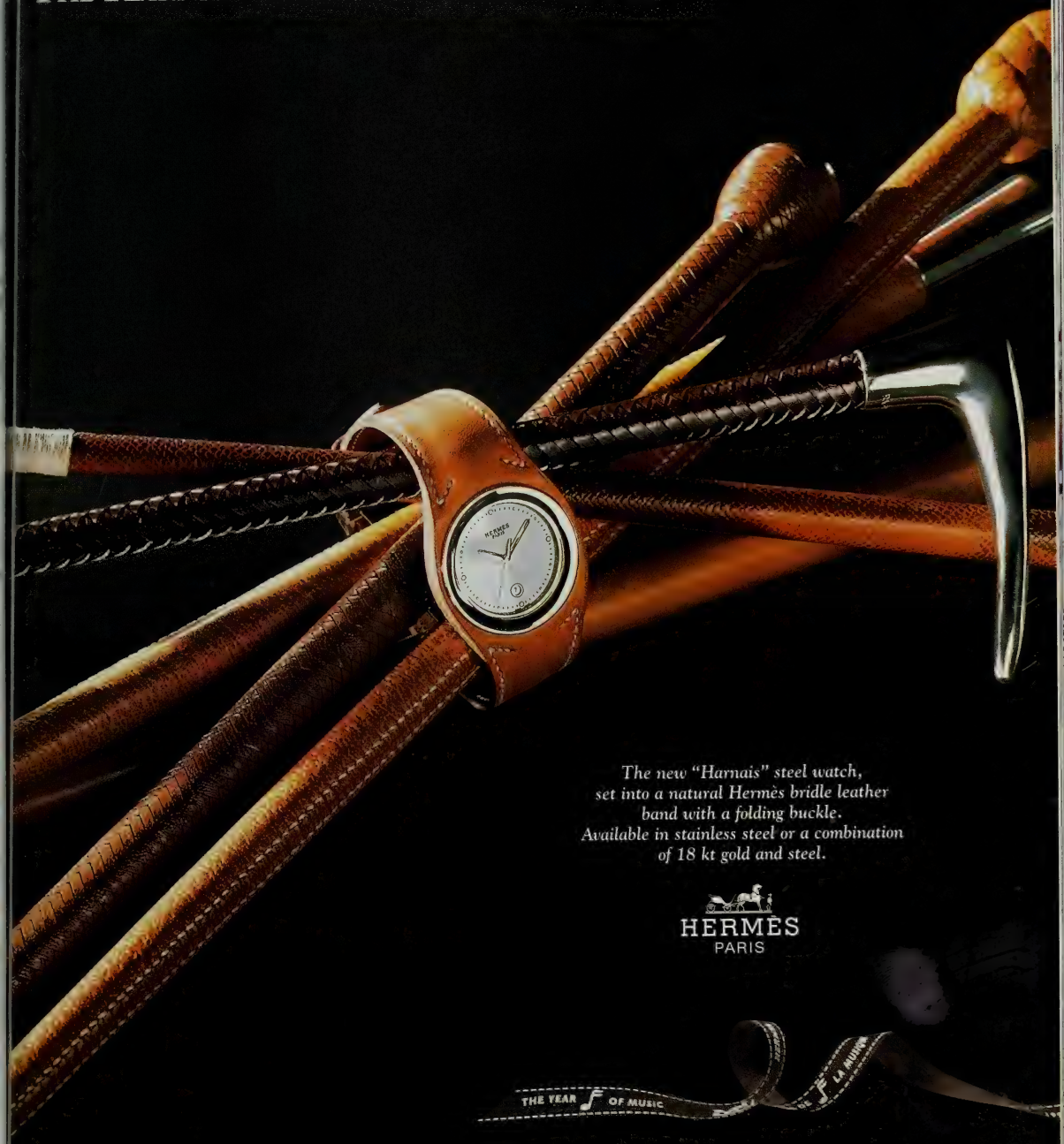


COURTESY FORTY ONE

A ca. 1945 Queen Anne–style chair by Samuel Marx (left) and his desk from the Mervyn LeRoy house

continued on page 32

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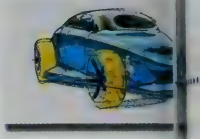
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A CAR IS BORN.



May 15, 1990:
Inspired by childhood memories, a designer at Pacifica, Chrysler's California design studio, scribbles the words "production hot rod" on a 3"x 5" card.



August 13, 1990
Designer walks in
colleague's office
with loose sketch
21st century open-w
roadster. That eveni
a group gathers to di
how it could be bu



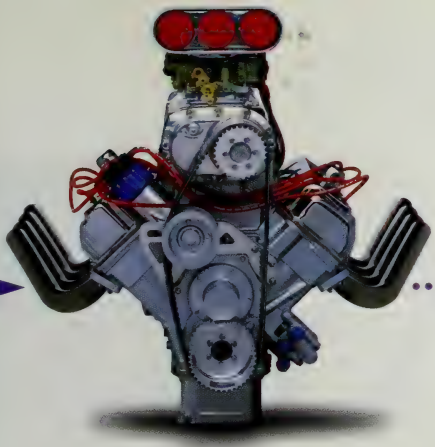
February 1, 1996:
"The only action more outrageous than creating a Prowler show car is building copies for sale to the public. Proving that this is not your average car company, Chrysler Corporation intends to do just that."- Motor Trend, February 1996



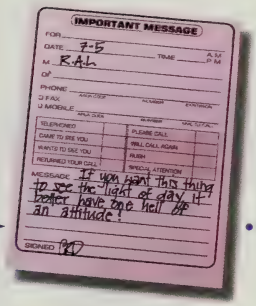
January 10, 1996:
Wearing shades à la Jake and Elwo
Chrysler Chairman Bob Eaton an
Bob Lutz wheel Prowler prototype i
Detroit Auto Show to announce
that it will become a limited
production 1997 Plymouth.

What's the point of building an outrageously cool concept car if the closest anyone can get to it is behind a velvet rope at some auto show? That's what we thought too. At Chrysler Corporation, concept vehicles aren't just exercises in corporate vani They're laboratories for testing new ideas. Wh people respond to those ideas, we pay attenti Sometimes we incorporate them into your next c

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September 18, 1990:
Chrysler Design Chief Tom Gale starts work on his own custom street rod.



May 9, 1991:
Chrysler top management gets wind of project. Message from President Bob Lutz: "If you want this to see the light of day, it better have one hell of an attitude."



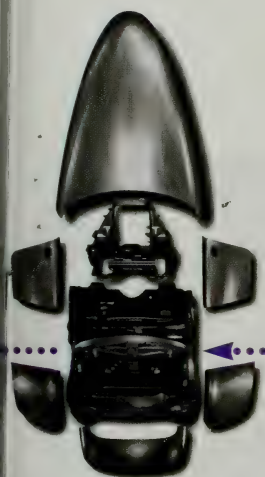
May 20, 1991:
Lutz is shown scale model of concept car. Grinning, he agrees with recommendation to build full-size version. Project is named "Prowler."



May 10, 1992:
Chrysler team travels to the NSRA Street Rod Nationals for research, inspiration, and rousing performance by Peter Noone and Herman's Hermits.



January 7, 1993:
Prowler show car draws huge crowds at Detroit Auto Show, followed by impassioned pleas to put it into production.



April 15, 1995:
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on the stand. It's what you do when great cars
nd trucks are what you're about.

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A Holland and Sons writing table (top) and a ca. 1875 commode (above)

A ROYAL FIT

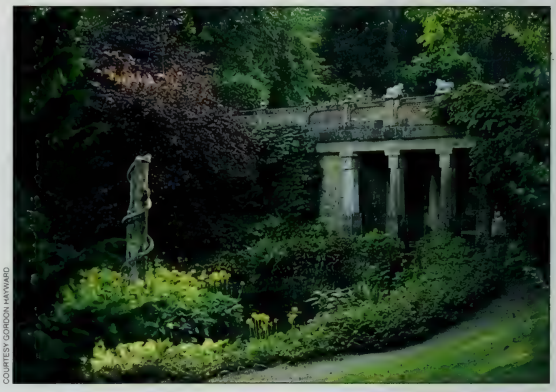
It's their way of expressing thanks to their clients, say **Country Seat** partners Harvey Ferry and William Clegg (AD-at-Large, Sept. 1993), who are celebrating 25 years of selling antiques in Oxfordshire with the establishment of a research bursary to document the work of the 19th-century cabinetmakers **Holland and Sons**. "It's sad that the full Holland archives are in storage at the V&A. Holland and Sons not only worked with Gillow on the Houses of Parliament designed by Pugin, they refurnished Marlborough House, worked for the duke of Wellington and carried out 300 government commissions as well as their private work," says Ferry. He notes that Holland's daybooks contain references to its supplying five palaces, including Windsor Castle and Sandringham. "It intrigues me that a maker of such high-quality goods has never had anything but monographs," says Clegg, who, with Ferry, will pay a graduate student to research the V&A archives for a year.

To fund the bursary, Clegg and Ferry will hold a special show and sale Nov. 18–30, offering ten exceptional examples of Holland furniture as well as pieces by other cabinetmakers. Noteworthy are a Holland three-tier small oak buffet; a ca. 1830 Grecian-style breakfront bookcase of mahogany and ebony attributed to Thomas King; and a Lamb of Manchester Aesthetic dresser with two Egyptian-style cupboards. A rare 1913 Duncan Grant Omega Workshop screen called Lily Pond is priced at $100,000. Clegg is also selling the first piece of Holland furniture he purchased, a two-door commode made ca. 1890. The Country Seat, Huntercombe Manor Barn, Henley-on-Thames, Oxfordshire RG9 5RY; 44-1491-641-349.

PARTY CENTRAL

It was the scene of many a party in the 1930s, when Stephen and Virginia Courtauld restored its medieval great hall and built an Art Déco wing. Now **Eltham Palace**, under the care of English Heritage, is open again for parties. Sir Jocelyn Stevens took over the entire southeast London house for a birthday bash for Vivien Duffield, but most people prefer to rent the 55-foot-high great hall (right) or a room in the Tudor side. Missing are the furniture, which the Courtaulds took with them to their subsequent home in Zimbabwe, and of course the legendary hosts. A few sips of champagne, and Virginia would show off the tattooed snake winding up her leg, and a pet lemur, Mah Jong, would scamper through the house, nipping ankles as he went. English Heritage, 44-171-973-3434.





DOWN THE GARDEN PATH

When two clients of landscape designer **Gordon Hayward** asked him to take them on a tour of Gertrude Jekyll and Edwin Lutyens collaborations in England, he was happy to oblige, as he has been quietly escorting groups of garden lovers to the Cotswolds (above) for the past several years. "My job is to deconstruct the garden—explore what the garden designer was thinking so that the participants can understand the design principles and apply them to their own gardens," says Hayward, who organizes the tours with his English-born wife, Mary. Even though he likes to limit his visits to the Cotswolds, Hayward recently took a group to two American-style gardens in Massachusetts designed by Fletcher Steele in the early 20th century. "I'd like to do more tours of gardens in Vermont and in the Northeast," he says. Gordon Hayward, RFD 3, Box 159, Westminster West, VT 05346; 802-387-4766.

continued on page 34

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Richard Meier Houses (Rizzoli; $75), with an introduction by Paul Goldberger, shows all 14 of the architect's built residential projects, from the Renny Saltzman house in East Hampton (*AD*, Sept. 1996) to the Ackerburg residence in Malibu (*AD*, Feb. 1995)... In ***Minimum*** (Phaidon/Chronicle; $95), British architect John Pawson examines simplicity in architecture, art and life... Architects Margaret Majua and David Weingarten open the doors onto their personal collection of over 2,400 souvenir buildings (*AD*, Mar. 1996) in ***Souvenir Buildings: Miniature Monuments*** (Abrams; $19.95)... After 14 years of research, the 34-volume ***Dictionary of Art*** (Grove's Dictionaries; $8,000) should be the definitive art reference work... ***Architectural Colour in British Interiors 1615–1840*** by Ian C. Bristow (Yale University Press; $95) presents an accurate picture of early British interiors... ***Rob Wellington Quigley: Buildings and Projects*** (Rizzoli; $60) is an overview of the work of the San Diego architect... The offbeat and unusual are examined in ***Little-Known Museums in and Around Paris*** (Abrams; $19.95) by Rachel Kaplan.

BANGKOK BOUND

It was a derelict 40-year-old rice barge. Kathleen Heinecke, an interior designer in Thailand, and her husband and brother-in-law, who developed Thailand's Regent Chiang Mai (*AD*, Sept. 1995), have turned it into a deluxe riverboat to cruise the Menam Chao Phraya from Bangkok to Thailand's ancient capital of Ayutthaya and back. Built on the original teak hull of the barge, the 60-foot ***Manohra Song*** (below) contains four air-conditioned, high-ceilinged bedrooms. "My wife designed the boat differently from how it's usually done. She put the hallway on one side so that each stateroom runs almost the boat's width, and the beds are raised so people can look out of the oversize windows," says Skip Heinecke, vice-president of Royal Garden Resorts, which operates the cruises. Manohra Cruises, 257/1–3 Charoen Nakorn Rd., Thonburi, Bangkok 10600; 66-2-476-0021.





COURTESY DIANA DI CARCACI

A TRAVELER'S LEGACY

When **Teddy Millington-Drake** died two years ago, he left abundant mementos of a life of travel. This year his niece and nephew are publishing his memoirs and holding a show of his watercolors (above and right), some of which are for sale. "My uncle had many interesting experiences," says Diana di Carcaci, who is organizing the publication of the memoirs to coincide with the show at London's Lefevre Gallery Nov. 7–22. The travel log, which includes 64 color plates, recounts his childhood and a life spent painting in India, Italy and Greece. Lefevre Gallery, 30 Bruton St., London W1X; 44-171-493-2107.



COURTESY DIANA DI CARCACI

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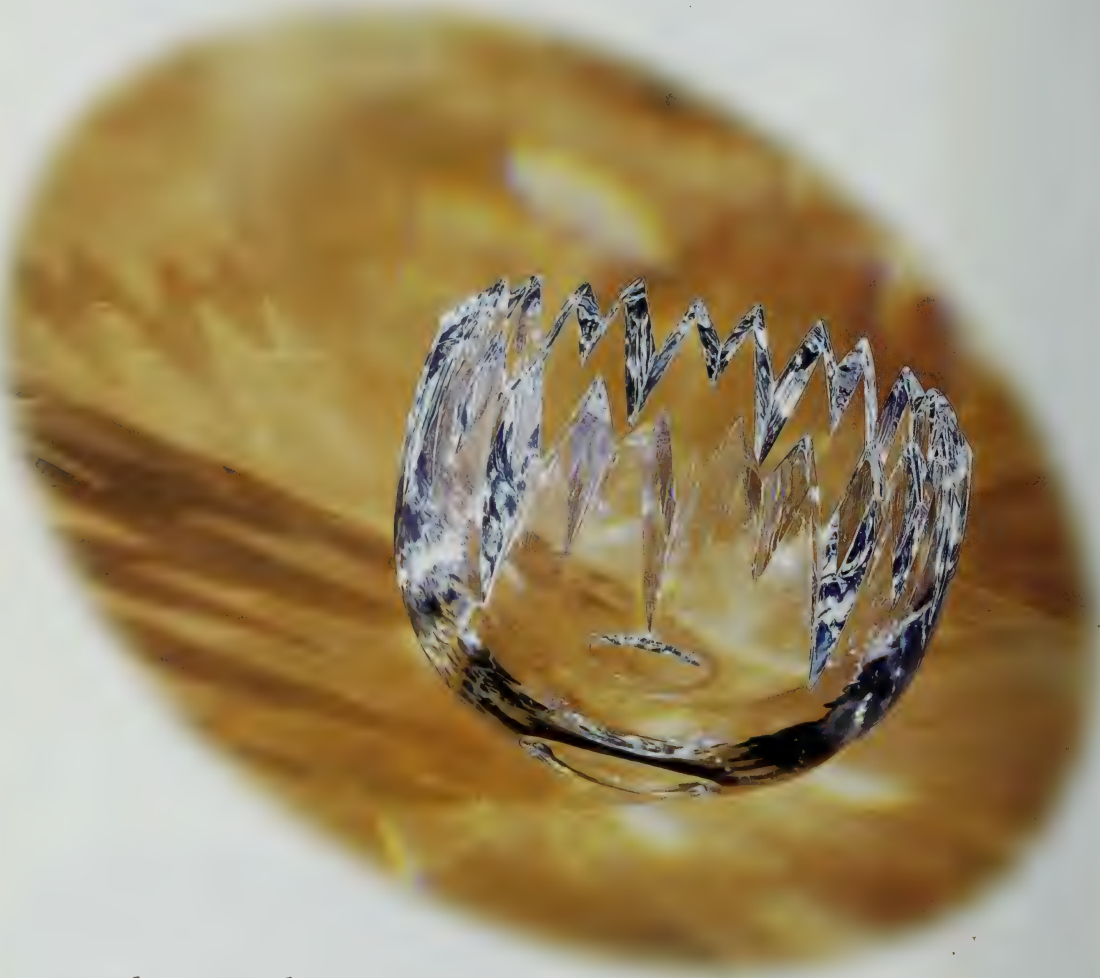
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DEFINING BIEDERMEIER

Between 1804 and 1838 in Vienna, 350 workers were employed in a factory that produced furniture in the prevalent style of the day—Biedermeier, the elegant, architecturally informed Austrian version of Empire furniture, which has experienced a huge revival in the last 15 years.

Josef Danhauser and his son Josef, who ran the factory after his father's death in 1829, left more than 2,500 drawings as well as printed catalogues showing designs for armoires, bookcases, chests of drawers, secretaries, night tables, sofas, side chairs, footstools, dressing tables and even draperies and upholstery. **Christian Witt-Dorring**, curator of the furniture department at the Museum of Applied Arts in Vienna, where the drawings and catalogues reside today, says, "The Danhauser archives are incredibly important because they're one of the few records we have of the development of Biedermeier furniture. The drawings of upholstered pieces are especially interesting because very few of the pieces survive."



Relatively few Danhauser pieces—and no other Biedermeier work—were labeled by their makers, so the Danhauser drawings and catalogues can be both a help and a delusion. **Angus Wilkie**, who works in the European furniture department at Christie's in New York and is the author of *Biedermeier*, says, "There is a temptation to credit pieces to Danhauser because one sees the chair, for instance, in a dealer's shop and one sees the drawing in the catalogue. But buyer beware, unless there is a mark or unless the dealer can show you exactly why it is a Danhauser piece."

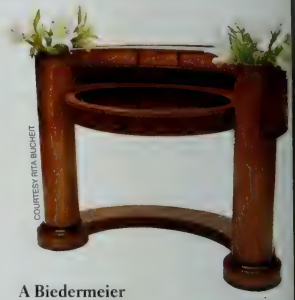
Klaus Spindler, a Munich dealer in Danhauser, says, "Danhauser's work was much more flamboyant than other south German furniture makers, who tended to make more stolid, architectural pieces. But only people who have seen a lot of Biedermeier furniture, Danhauser and otherwise, can identify a piece for sure."

New York dealer **Karl Kemp**, known for his Biedermeier pieces, points out that the Danhauser catalogues functioned as pattern books throughout the Austro-Hungarian Empire. "People saw something in a Danhauser catalogue, and a local craftsman would make it. The difference is usually evident between the original and the vernacular version, but it can be confusing." Vienna native **Rita Bucheit**, who is now an antiques dealer in Chicago, says, "Everyone imitated Danhauser because he worked for the imperial court." She herself has a demilune desk on two columnar legs similar to one ordered from Danhauser by Archduchess Sophie, mother of Emperor Francis Joseph.

Despite reservations, most Biedermeier dealers, including New York–based **Niall Smith**, who says bluntly, "I have never come across an actual Danhauser marking," have a treasured piece that they can attribute to Danhauser. On Oct. 31 the Continental furniture sale at **Christie's** New York has a table made "in the manner of Josef Danhauser." Christie's, 502 Park Ave., New York, NY 10022; 212-546-1000. Klaus Spindler, Baaderstrasse 45, 8469 Munich; 49-89-201-6168. Karl Kemp & Associates, 34 E. 10th S., New York, NY 10003; 212-254-1877. Rita Bucheit, 449 N. Wells St., Chicago, IL 60610; 312-527-4080. Niall Smith, 344B Bleecker St., New York, NY 10014; 212-255-0660. □



COURTESY KLAUS SPINDLER



COURTESY RITA BUCHEIT



EDWARD J. NORTH

A Biedermeier writing table "in the manner of Josef Danhauser" to be sold at Christie's (left) and two chairs at Klaus Spindler (top)

The Danhauser lady's writing desk (top) is from Rita Bucheit; the chair (above) is from Karl Kemp



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THE STARS COME OUT IN COPENHAGEN

CONTEMPORARY INTERPRETATIONS OF DANISH GARDEN PAVILIONS

By Joseph Giovannini

THE SMALLEST INDIVISIBLE unit of architecture may be the garden pavilion, and last summer, in an orchard of cherry, plum and pear trees outside Copenhagen, some of the world's most celebrated architects planted the seeds for a grove of these diminutive structures. In an invitational event that has grown to give this city on the Baltic Sea a rare outdoor architecture museum, one that will showcase the profession's eclecticism, American Michael Graves designed his pavilion as a colonnaded *tempietto*, while Spaniard Enric Miralles offered a rambling Expressionist hut with doors that unfold like a blossoming flower.



Best known for its light-bedecked Tivoli Gardens, Copenhagen is also home to what the Danes call *kolonihaver*: large gardens on the city's outskirts subdivided in the late nineteenth century into postage-stamp-size allotments. Copenhagen had become overcrowded with factory workers who had left their farms for cramped, impersonal urban apartments, and the government—prompt-

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ALVARO SIZA



SOREN ROBERT LUND



DOMINIQUE PERRAULT

The designers of the pavilions for Copenhagen's new architecture park met at the site in July. Their models are shown here and on the following page. ABOVE: Back row, from left: Lund, Komonen, Siza, Heikkinen; center: Larsen, Kleihues, Krier, Perrault; front: Botta, Graves, Miralles. LEFT CENTER: Lund's portal to the park will be ten tall oak columns.



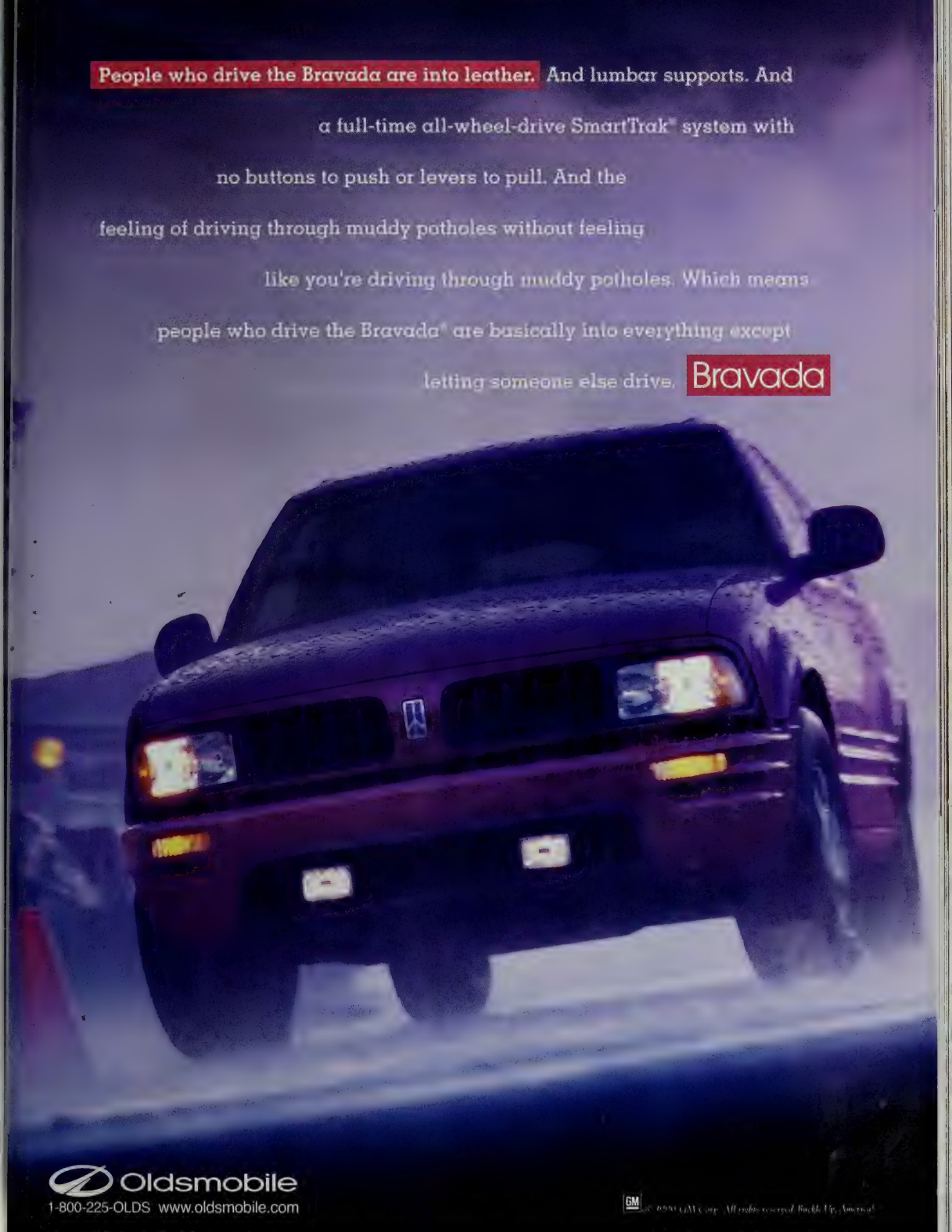
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THE STARS COME OUT IN COPENHAGEN

continued from page 40

ed by public demand—sought a way to ease the tensions of everyday life. Devised as compensation for the city's relatively unhealthy living conditions, the gardens were leased to families so that, on weekends and long summer evenings, they could return to the land—breathe some fresh air and get a little dirt under their fingernails.

Many decades later, these lovingly tended gardens, with lush climbing roses, cascading lobelias and stalks of delphiniums, are matched only by their lovingly tended cottages, painted every hue of the rainbow and embellished with porches, pergolas and portals. The wood-frame structures, often outfitted with hammocks and bird feeders, usually sit at the back of a garden layered in zones of plants. Inside, under a low ceiling, sitting and kitchen areas offer respite from the clippers and lawn mowers.

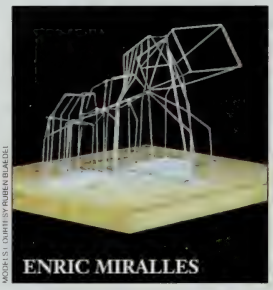
The charm of the sheds is in their handmade quality, the result of tinkering over time. The factory workers decorated and landscaped with autonomy, and the buildings developed the character of individualistic fantasies. Many of the sixty thousand *kolonihavehuse* are tidily trimmed in colors that contrast endearingly with their clapboard walls, but the more ambitious have acquired miniature steeples and spires and onion domes in innocent, open-hearted imitation of grander buildings designed by generations of the city's architects.

Until now, no architect had returned the compliment and focused on this grass-roots Danish phenomenon. The idea of a park of professionally designed pavilions was conceived by Kirsten Kiser, an expatriate Dane who recently returned after thirty-five years in the United States. Kiser trained as an architect in Los Angeles and ran her own architecture gallery there, in the thick of one of the yeastiest design scenes in America. Through her gallery, she sponsored a competition for California lifeguard towers, which was intended to reinvent the standard lookouts while bringing world-class architecture to the beach. The novel designs by America's best would have transformed these public spaces—the entries made a great exhibition but, sadly, were never built, casualties of bureaucratic inertia. When she returned to Denmark and initiated the *kolonihaven* project, Kiser was doing what had become second nature to her: aspiring to take modest indigenous buildings to a more deliberate architectural level.

Kiser's invitations would yield designs for pavilions the size of a single room, hardly worth the pencil lead for architects used to multimillion-dollar projects. Still, few turned her and co-organizer Christian Lund down. This was an occasion to make, in the company of peers, pure architecture without the complications of a rigorous program and oppressive regulations. It was an occasion to state the fundamentals of shelter.

The brief was simple: to design a pavilion housing a sixty-five-square-foot room, without even a bath or kitchen. A portfolio of the thirteen projects would be shown in an exhibition composed of the architects' drawings and temporary full-scale models made by students. But from the beginning, success chased

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ENRIC MIRALLES


ALDO ROSSI


ARATA ISOZAKI


HEIKKINEN-KOMONEN


RICHARD MEIER


JOSEF PAUL KLEIHUES


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MODELS | OWNED BY RUBEN BLADES

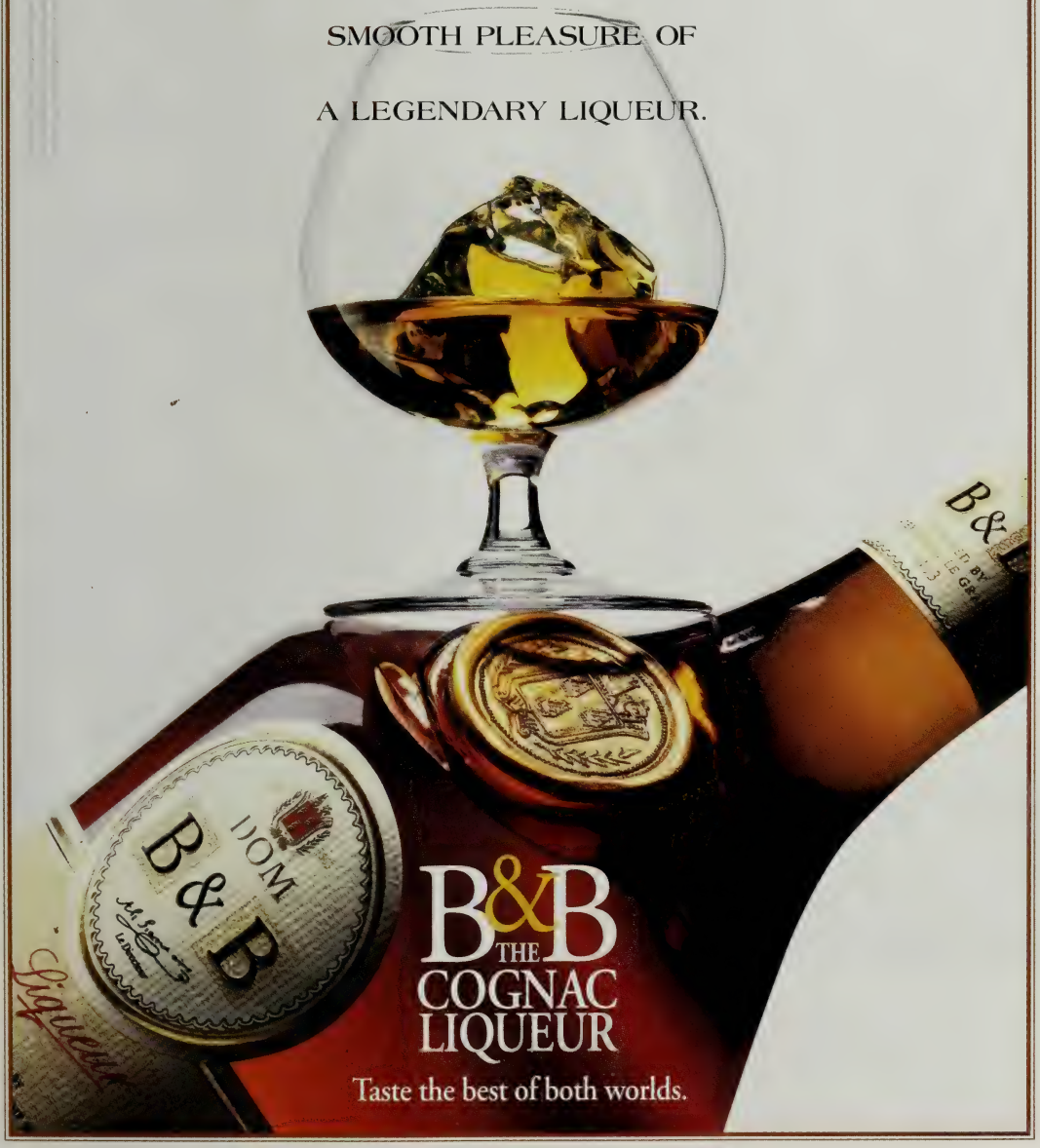
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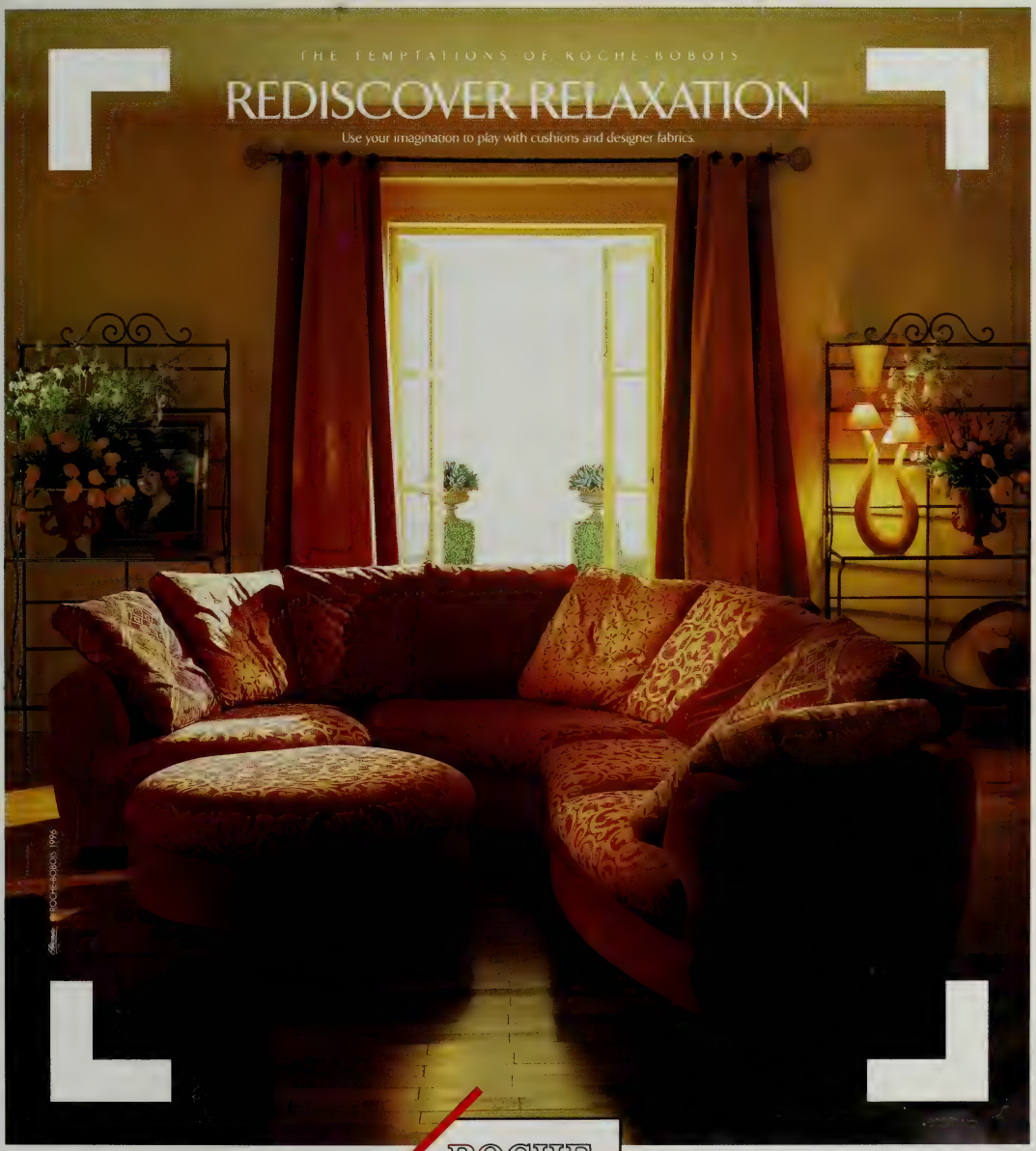
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THE STARS COME OUT IN COPENHAGEN



JONATHAN BECKER

This was an occasion to make, in the company of peers, pure architecture—an occasion to state the fundamentals of shelter.



JONATHAN BECKER

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this endeavor, one that would internationalize a local tradition in the year that Copenhagen reigned as Cultural Capital of Europe. Kiser, who began her effort on a wish and a shoestring, found that manufacturers readily agreed to provide materials for the tiny buildings, their contributions making the actual construction of them feasible. Once she had the plans and the planks, all she needed was some land: Her proposal played on the imagination of Kurt Hockerup, mayor of Vallensbaek, a town near Copenhagen, and he found two underused parcels of acreage to allocate to the cause. Kiser upgraded her brief, and the architects enthusiastically produced complete working drawings.

"We have no museum for architecture in Denmark," says Mayor Hockerup. "Kirsten Kiser is creating a place where you can see an architectural collection, as in a museum, but outside."

In late July, while construction workers feverishly poured concrete foundations and began assembling the new *kolonihaven*, most of the participating designers converged on Copenhagen. In the symposium following the opening festivities, the chorus line of architects explained their design rationales.



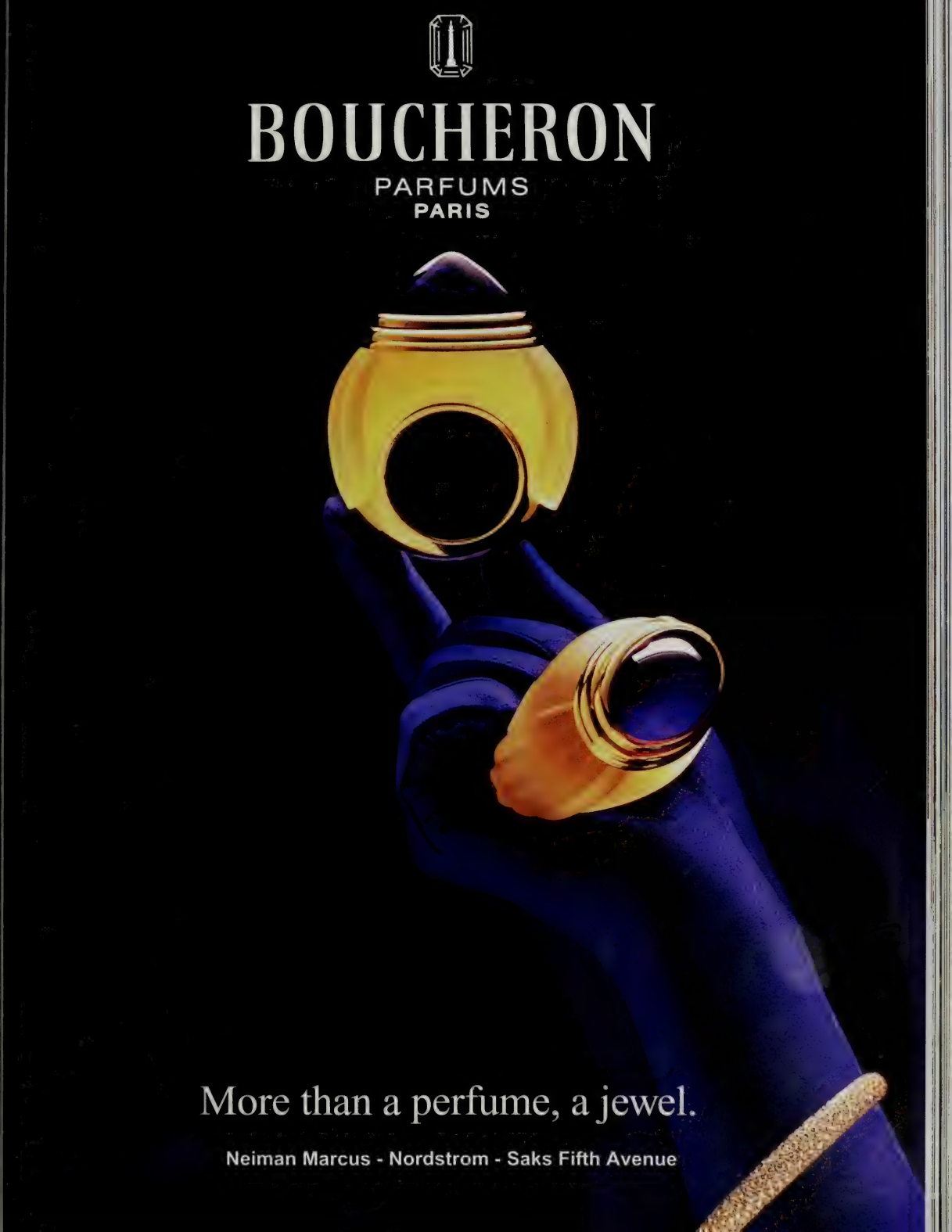
A number of them said they were inspired by children and tried to build the kinds of places that would provoke a sense of discovery. Berlin architect Josef Paul Kleihues revealed that he formulated his design ("For all its geometries," observes Kiser, "it is nonetheless a very correct interpretation of a *kolonihavehus*: colorful and amusing") while thinking of his young daughter, who likes to read and write in a room of her own. His pavilion, painted yellow, green and red and capped by a weathervane resembling a clown's hat, could be her private think tank. Miralles, whose wife gave birth during the process, "celebrates childhood," he says, with his project, "a small house within a small house, all about growing and time." Mario Botta (who laughingly pointed out that "being Swiss," he, for one, "stayed within the given dimensions") paired two stairs that ascend to a platform, "where small holes make it possible to recapture

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TOP AND RIGHT: The decades-old *kolonihavehuse* are Danish treasures. ABOVE: Construction is under way on Aldo Rossi's gabled pavilion, left, and Mario Botta's wood structure, where bamboo poles surround a roof terrace.



JONATHAN BECKER


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THE STARS COME OUT IN COPENHAGEN

continued from page 46

the feeling of hiding in a little box, looking out at the world." A wood room by Japan's Arata Isozaki is elevated on stilts, giving it the apartness of a tree house.

Despite the collegial camaraderie on stage, the architects represented not just divergent but often opposing design tendencies, and the polite tone of the discussion was broken when the Luxembourger Leon Krier spoke of the conflicts in their positions. The designer of a Hansel and Gretel cottage with a thatched roof and the only chimney in the assemblage, he noted that premium institutional commissions are consistently awarded to designers of architectural abstractions, even though the vast majority of the public prefers to live in traditionally styled residences. Krier, who has served as an architectural adviser to Prince Charles, remarked that there is no single architecture of our time, that the field has exploded—"never to be united again." The diversity of pavilion designs confirmed his opinion.

Sir Richard Rogers, who characteristically commences his designs by exploring the temperament of a new material, sent from London the only conceptual (nonmodel) offering: a computer-generated tableau of intersecting glass spheres that iridesce like the wings of a dragonfly, becoming different colors in different light. In contrast, New York architect Richard Meier produced a cool, rational scheme—one of a handful that take the idea of gardens seriously—of a gridded cube set on stone terraces, spreading Cartesian logic into the landscape.

A recent winner of the Pritzker Prize, Portuguese architect

> The invitations were for designs the size of a single room, hardly worth the pencil lead for architects used to multimillion-dollar projects.

Alvaro Siza contributed a basic houselike structure with a gable poised to the side of a rudimentary cube. His monolithic stone fountain at the front of the yard is emblematic of the piece's fundamentalism: It could hardly be stripped to anything more reductive. "As an architect, I'm used to complexities," he says. "I thought there would be none of that here, until I was told I was free to alter the dimensions. That made this suddenly difficult and also quite exciting, because I normally design within a very strict framework." Siza's pavilion shares an archetypal simplicity with a structure by Italian Aldo Rossi, one that brings to mind a modest wayside chapel, and with Graves's composite of an intersecting cube, cylinder and gabled portico.

Some of the works deemphasize form in favor of capturing the elements. The disciplined black wood box by Finns Mikko Heikkinen and Markku Komonen (architects of the elegant, glassy Finnish Embassy in Washington, D.C.) supports a high wall of white canvas that grabs a square of sky and glows in sunlight. Botta's three-story tower, with holes cut in its plank

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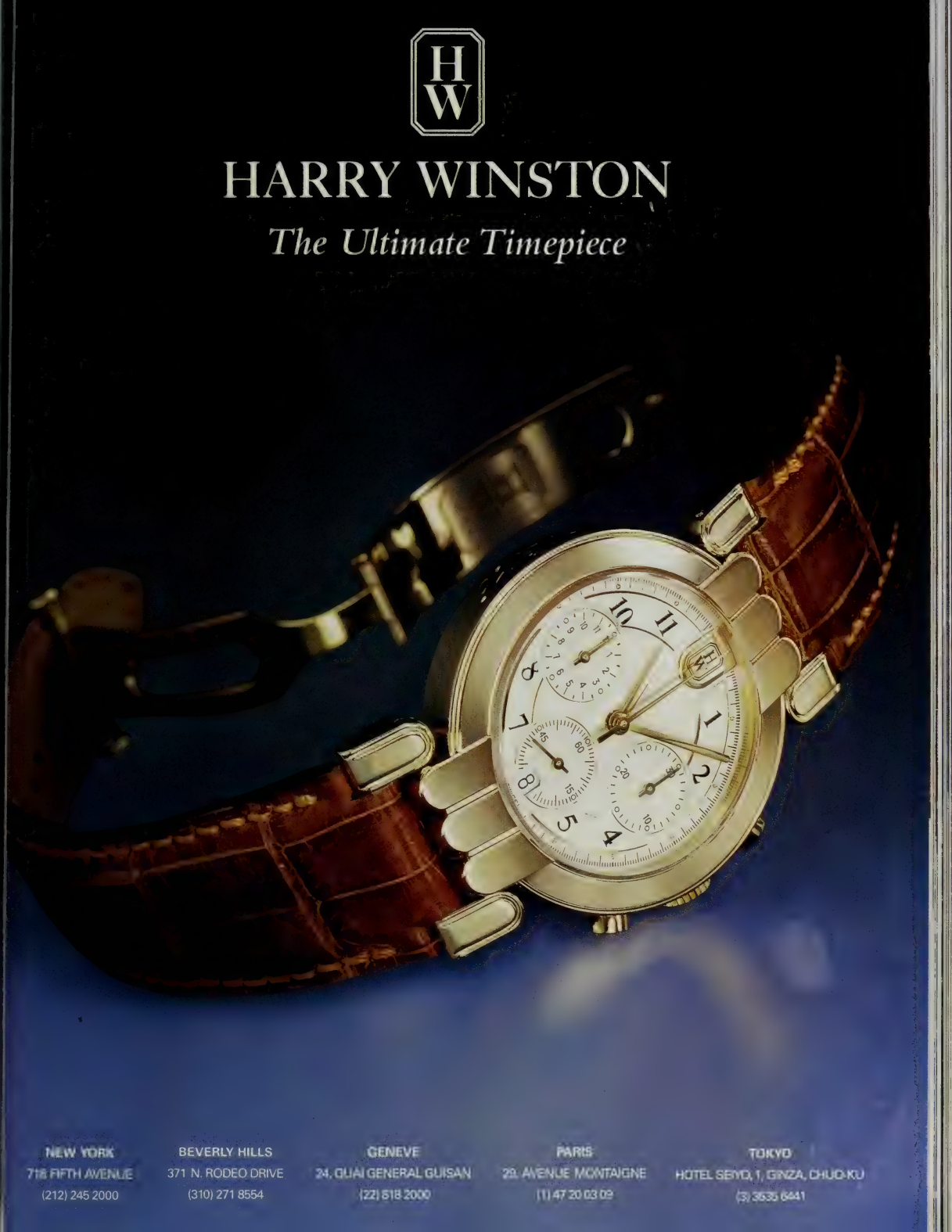
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siding for peekaboo views, features a roof terrace surrounded by a crown of bamboo poles. An elder statesman of Danish architecture, Henning Larsen, also fashioned a meditation tower; the top is exposed, and the first floor has walls that lift like flaps on three sides to the yard. "Danish weather is always changing," he says. "The house has many screens that regulate the light: It follows the rhythm of the day; from winter on, it slowly opens with the seasons."

Rules, even elastic rules, are made to be broken, and the conspicuous *architecte provocateur* in the group was the youngest, Parisian Dominique Perrault, designer of the soon-to-be-opened library at the Bibliothèque Nationale in Paris. Perrault handpicked a cherry tree and corralled it with four walls of plate glass; a ladder placed over one side serves as the entrance. In a design exercise where the buildings themselves seem to be the cultivated plants, he reversed the expected balance of yard and pavilion by introverting the view. Boxing nature, he made his structure into an open-air herbarium that questions the relationship between house and grounds. With its chrome-fitted glass planes, Perrault's cube advertises in its architectural precision the loss of Edenic innocence that the *kolonihaver* have long symbolized. □

> One of the architects remarked that there is no single architecture of our time, that the field has exploded—"never to be united again."

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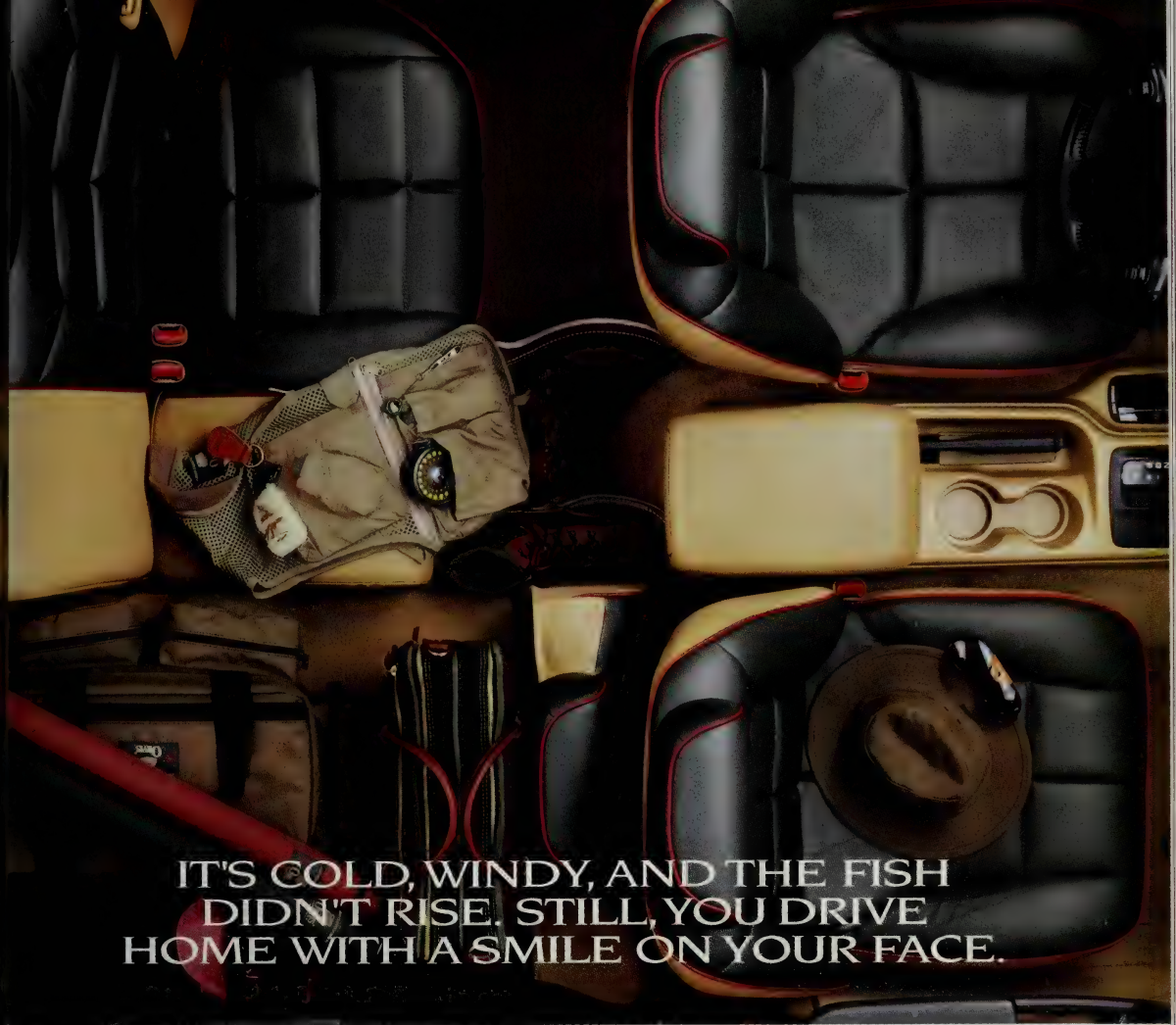
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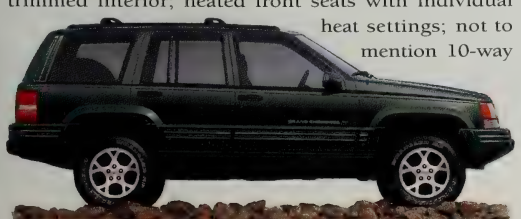


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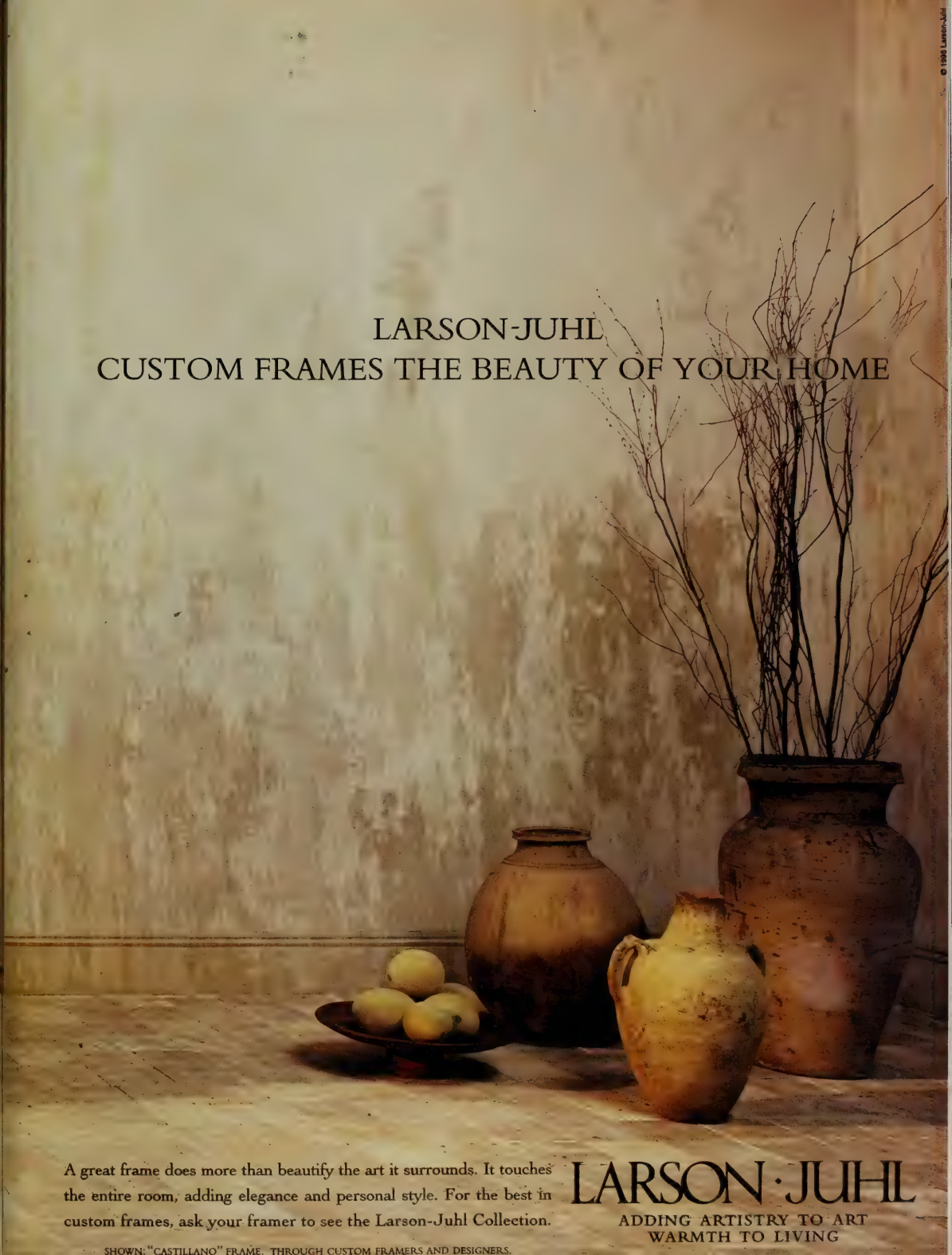
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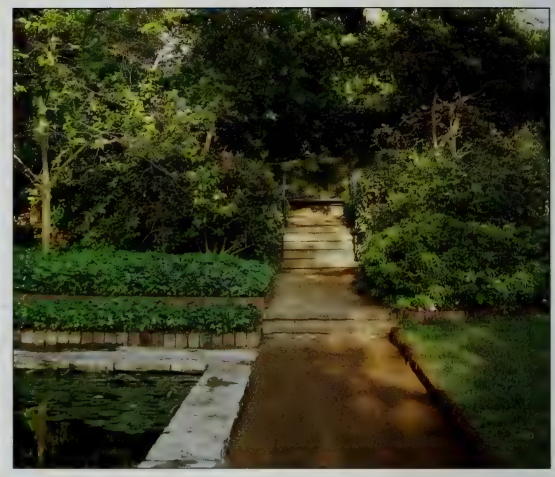
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A WRITER'S LANDSCAPE





ABOVE: The flower bed off the terrace blooms with irises, azaleas, Iceland poppies and roses. "The whole garden is on slightly less than an acre," says Doerr. "It gives you a miniature sense of isolation."



ABOVE: A Japanese persimmon tree grows beside the fishpond. LEFT: Near the wisteria-hung arbor is one of the sculptures Doerr had made in Mexico. "They make me feel as though I'm back in that village."

continued from page 54

who so totally agrees with me.

I suspect that every year, at the top or bottom of the hemispheres, a current in the air must change, and spring arrives. Below its surface, unfelt, unseen, everywhere earth must stir.

Living, as I do, in southern California, I understand that without irrigation, leaving nature alone, I would be inhabiting a semidesert between the mountains and the sea, where all that could be expected in April would be the annual flowering of lupine and poppies in fields of buckwheat and sage. But I do have water, brought to me by way of arroyos and dams, and I can plant almost anything I choose (not dogwood, not forsythia, not lilac) on my hill.

So, beginning in January, one thing after another comes into bud, blossom and leaf. One by one or two by two, they appear on the hillside, in beds, along paths.

"I am almost as old as you," two or three of them say. "How do I look?"

And out it all pours, pinks and cherry reds, white and coral, from trees that only flower and those that flower and fruit, from lemons to the wisteria vine to the lavender-trumpeted bignonia to the climbing Mermaid rose.

Now the wisteria clusters on the arbor outside the dining room hang down like a thousand lilac stalactites. Blossoms frame the fruit on lemon trees. Pale pink impatiens flowers in the clay pots brought up from a Mexican village twenty years ago.

"Señora, I cannot fire your pots in this weather," the potter would tell me after a June thunderstorm. "We must wait until after the rains."

"When will that be?" I would ask, and he would say, "September."

"Besides," he would go on, "I have no dry manure for the fire," and there would follow a pause for thought.

"One more thing," the potter would say. "Which design do you wish me to press on the wet clay as a border? The leaves or the swans?"

I would have to stop and think before I'd finally say, "The swans."

Threats hang about these pots. "If one is broken," I tell people now, "I will die," and I actually believe this is true even as I say it, believe it even as I write it.

Between my living room and a few flower beds, my upper garden is paved with brick and is a good place to sit when the wisteria on the arbor blooms and, almost too quickly, comes into leaf. To my increasingly flawed eyes, the coralbells, the dianthus, the native iris and the candytuft appear as perfect as illustrations in a nurseryman's

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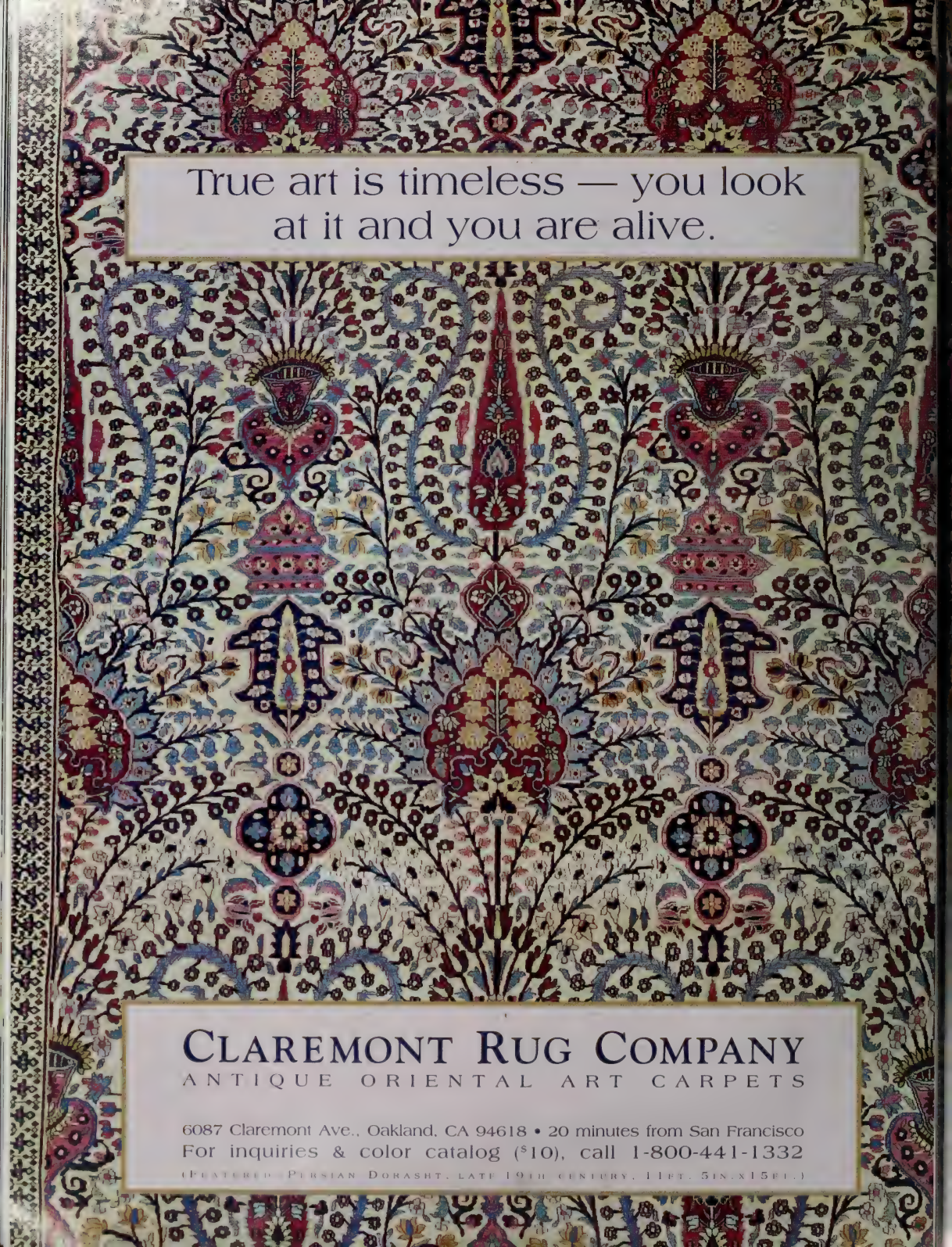
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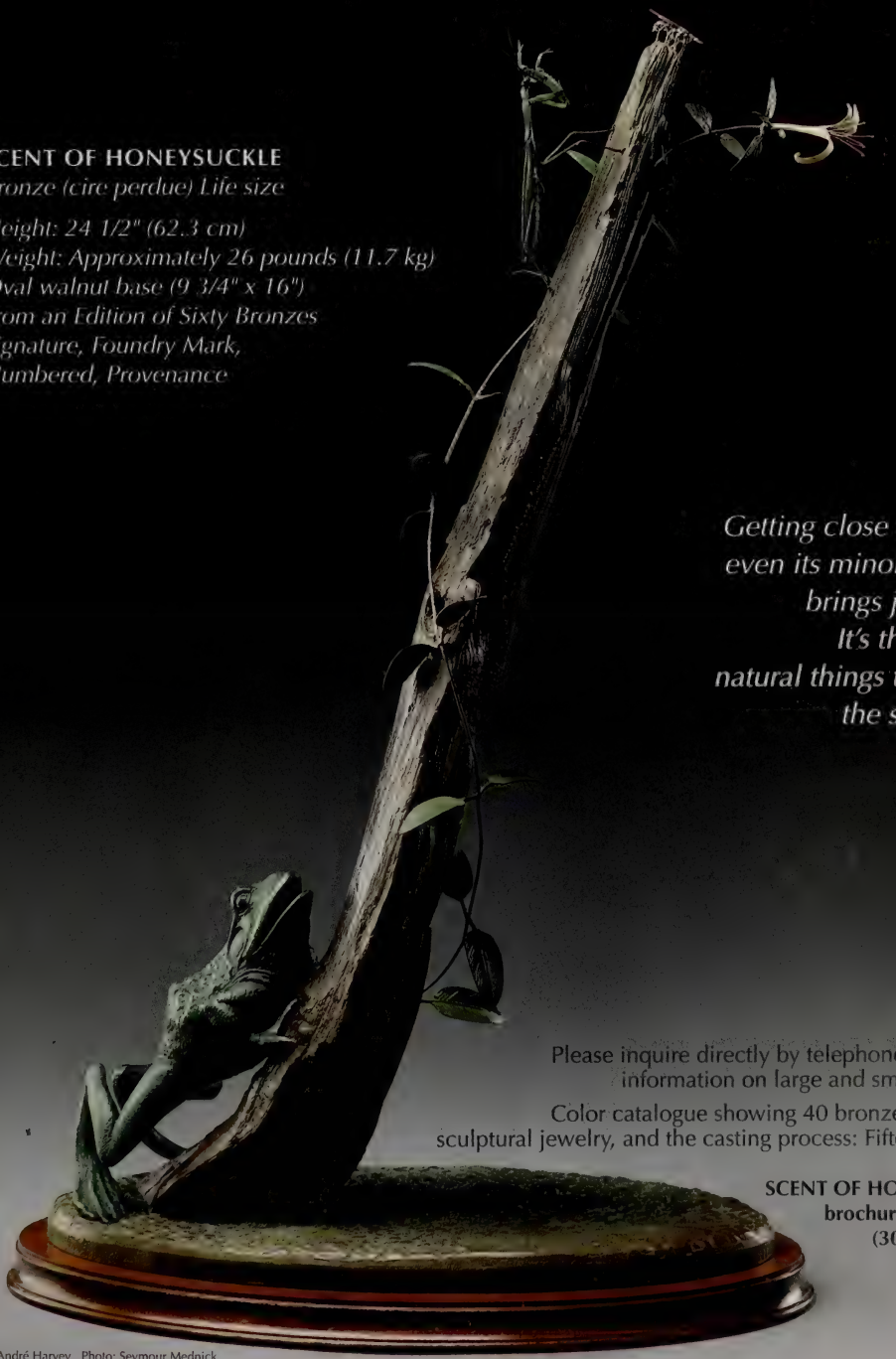
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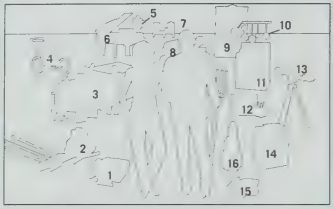
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A WRITER'S LANDSCAPE

continued from page 58

catalogue. But I know they are not. A snail must have got to one, a sow bug to another. Isn't there mildew there, a few aphids over here? Do they need a good soaking, a light feeding? I start to rise, but sun and perfect peace cause me to sit down again. But no sooner do I close my eyes than ghosts appear. Here is Capability Brown, fled temporarily from heaven, to pace my paths and measure my views. He has brought along a chorus of one, Rudyard Kipling, who solemnly intones: "Such gardens are not made / By singing:—'Oh, how beautiful!' and sitting in the shade." And I leap up to search out the wilted flower or the offending weed.

I have never tried to count the creatures that burrow under the roots of trees and creep and crawl between the cultivated furrows that circle new violas, candytuft and coralbells, or pad the length and width of every path I have. I must have stepped on a thousand snails and destroyed, along with the slimy occupant, its intricately striped, fragile home. Larger live things also visit here. Sometimes a hungry raccoon investigates the fishpond and falls in. The tree pruner, walking up the driveway last December, passed a coyote coming down.

I suppose my garden is only as full of singing as the next. But sometimes after midnight in early February, I am awakened by solos, trios, sextets and whole choirs of birds, stating in chords, grace notes and trills that winter is over and it is time for a change. So once again I listen, as though at the opera, to these repeated performances of love duets and trios that spill into the room where I lie sleepless in the din.

There are a few stone pieces from Mexico in my garden, here because of my tendency to cling to a particular time or place or terrace of my very long life. In retrospect, my years in Mexico have become such a terrace, and the stone pieces are reminders: one or two saints with Indian faces, a bowl shaped into a shell to hold water. A few ordinary geodes lie about, half hidden by a star jasmine border or a square clay pot.

People say, "What is that strange thing?" But the split geode has a whole mysterious world inside its shell: a colored relief map of rocky hills, bounded by rocky valleys.

Florence Yoch did not live to see these alien artifacts littering the edges of the garden she had so flawlessly planned. But she gave us constructive help on how to deal with a large empty space inside our Mexican garden's adobe walls.

She said that on a recent trip she had driven into the country north of Mexico City and passed a field where rows of maguey had been planted to alternate with rows of plum trees, which, since the month was February, had come into their fullest flower.

"You might try that," said Florence Yoch, after rendering us speechless with this image.

Later on we did try to make exactly such a planting ours in the Mexican village where we used to live. In a barren space between our stone-paved driveway and thick adobe outer wall, we planted our own ten rows of four maguey plants each.

These arrived in sacks on the backs of burros and attracted the attention of neighbors, who soon entered our gate to take a look.

"Are you going to make pulque?" one new acquaintance asked, and the friend at his side said, "If so, I can help you sell it."

But this variety of agave grows fast, and by the time we found the plum trees, green spikes had met from one maguey to another.

Eventually we did find three leafless sticks, which, planted behind the kitchen, grew into healthy trees and every year covered their branches with white lace at the first suspicion of spring.

Because I have lived here longest and seen two children grow up here, I know this California garden best. Its paths and steps are lines on a map I know by heart. I have invaded this garden into its most remote corners, where only old ivy and spiderwebs are to be found. In the same way, it has invaded all of my remembered past. I suppose, when I finally come to the end of it all, people will say of me, "She leaves her family, friends, a Chinese magnolia and a holly hedge." □

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DAVID LINLEY'S *EXTRAORDINARY FURNITURE*

HIS NEW BOOK IS FULL OF SURPRISES



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"I deliberately chose many pieces that have rarely been seen," writes David Linley (far left, next to his inlaid Ma screen) in his new book, *Extraordinary Furniture*, to be published this month.

LEFT: "A fruitful marriage between nature and imagination" is his assessment of a 28-piece suite of Grotto furniture purchased in Venice in the late 1880s by a couple who later settled in Australia.

By Elizabeth Lambert

DAVID LINLEY'S LOVE of furniture began in a dark corridor at Windsor Castle. His grandmother, Queen Elizabeth, the Queen Mother, stopped in front of a dark cabinet, very unpromising to a small boy. "Then she started opening doors," he recalls. "The first set of doors were elaborately carved with characters from racy novels of the day—stories meant for bigger boys, so she didn't go into a lot of detail on those, but I could see they were beautifully detailed carvings in hard ebony. Then she started pulling out slides, each one inlaid as a different board game. Those were clever. Then she opened the next set of doors and revealed a small classical theater with gilt corkscrew columns and brass balustrades and, best of all, painted panels and a tilted base that played with perspective. I was pop-eyed at that point.

"Even then there were panels to pull out, more drawers to open, even more secret drawers behind them. I was hooked. Furniture was definitely interesting."

That French ebony cabinet is one of more than sixty-five pieces in Linley's new book, *Extraordinary Furniture* (Harry N. Abrams), the favorites of one well-informed and well-placed craftsman. His intent is that others should share the excitement of that small boy in the dark corridor at Windsor, that the secrets should be revealed, the carvings admired, the gizmos explained. "I was enormously privileged to see furniture like that," he says. "That cabinet has now been moved to the state apartments in Windsor Castle and can be seen by the public, but of course it isn't possible to let people have the fun of opening all those doors. If they've seen my book, at least they can imagine it."

It is a regret to him that people whiz through great houses and museums with their eyes glazed over. If only they could open the bottom drawer of the commode in the Royal Palace in Stockholm to pull out the bed where a page boy would have slept. If only they could fiddle with the funny, rusticated castle-shaped thing in the corner of the room and put it back together as a dining table. Or fold up the library steps to transform them to a handy table and chair. Or swivel the top of the dining table so that cast-iron ribs go into action, swinging out triangular segments to expand the table.

"Furniture needs to be

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DAVID LINLEY'S *EXTRAORDINARY FURNITURE*



LEFT AND BELOW: "The purpose of the 'brickwork' on the castle dining table is revealed when the table is closed and transforms itself into a miniature castle."



BELOW: Robert Jupe used an innovative capstan as a way to extend a circular dining table, and he patented his design for the mechanical table in 1835.

continued from page 66

touched," Linley says. "I always encourage people to touch the furniture in my shop, challenge them to find the secret compartments, then leave them alone for half an hour to have fun. They should enjoy rubbing a smooth join or the patina on a well-used table. The marks of time are important to wood. Even the task of polishing is part of enjoying good furniture, so my wife, Serena, has developed a special wax that doesn't smell of turpentine.

"In a dream world, museum visitors would be allowed to touch, but in the real world even curators put on white gloves," he says. "Although I'll never forget one private tour of a museum, when the guide suddenly kicked the side of a cabinet, and 'ding, ding, zip'—the doors opened and a bookcase popped up."

Researching the book was a personal treasure hunt for Linley, and his finds are divided into categories of extraordinariness—extravagance, design, craftsmanship, inventiveness and alternative materials, such as a sideboard that seems to be entirely made of, and supported by, glass. The secret lies in mirrored metal rods inside the glass that do the job and add the sparkle.

Even the eccentric pieces fall within a traditional approach to design, because that is what interests him. "When I was a student I made things in colors and shapes for no reason other than that I liked them, they seemed a good idea at the time," he says. "Then someone asked, 'Ah, a good idea, but for how long?' and I realized fashion is a dangerous thing. Because I've always been in the public eye, I've had a certain pressure on me and felt that each new piece had to exceed what I had done before. Design is like a club. Everyone says, 'Well done, old chap,' and waits to see what's new. But it's more important to have things we can live with, to renew ideas that are already there."

There are examples of mechanical furniture in the book, because they also interest him. As a child he was always making models with working parts, so he understands the curiosity and includes detailed explanations to describe how one turns a handle, inserts a metal spike, prods with a paper clip or presses a secret panel so that ratchets, gears, weights and springs go into action to reveal hidden desks, chairs, a prie-dieu. Some are in the realm of cranky inventors, some are the masterpieces of the best cabinetmakers.

Linley thinks that most of the pieces in the book could be made today. "We're in a very good time for craftsmanship. People are going back to making things they can hold on to," he says.

continued on page 72



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LEFT: MUSEUM OF GARDEN HISTORY, LAMBETH

LEFT: By the second half of the 19th century the English firm F & C Osler had established itself as the leading maker of glass furniture, including a ten-foot-tall crystal-glass sideboard.

ABOVE: The Murray Cabinet, made circa 1750 by John Channon, has "mounts of sensational quality," says Linley. BELOW: A theater stage is revealed inside an elaborate ebony cabinet.

continued from page 68

"The only limits are time and money. The skills are there. I suppose one problem might be the eighteenth-century Craven urns, their bowls carved from single blocks of wood. Not that they couldn't still be done, but nobody today has experience doing such work."

The biggest surprise during his research was a regulator clock that "I've passed in Buckingham Palace a million times and never noticed," Linley says. "Turns out it has a little charcoal oven in the base, the intention being that this could keep the temperature constant and the metal workings more reliable. Thank goodness nobody ever lit the thing."

Finding a great piece of furniture still delights the designer. His book passes that on. □



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DAR TAMSNA IN MARRAKECH

MOROCCO'S MOST FASHIONABLE RETREAT



ABOVE: For Dar Tamsna, an Art Déco– and Moroccan-inspired retreat near Marrakech, owner Meryanne Loum-Martin (below) sought to create "a very simple atmosphere for guests."



Text by Patricia McColl
Photography by Marina Faust

WHAT THE FRENCH CALL *LE TELEphone arab*—word of mouth—has lured some of the top names in international fashion to a tiny village in La Palmeraie, a palm grove just outside Marrakech.

Fashion photographer Albert Watson, who was sent there on a five-day shoot by German *Vogue*, was among the first to hear about Dar Tamsna, a luxury retreat that can be rented by the week. He wound up spending five weeks and has been back on his own three times with his family, including his parents and an elderly aunt from Scotland.

"Albert raved about it so much, we felt we had to go too," says Alan Cleaver, who, with Keith Varty, designs the Byblos collection. Joan Burstein, owner of Brown's boutique in London, decided to join them.

Another Watson convert, the pop singer Sade, describes her stay as "the best time I ever had."

Rosita Missoni had heard about Dar Tamsna from fashion designer Gianfranco Ferré but originally went with a team to shoot a Missoni catalogue. She was so enchanted, she returned on vacation with family and friends.

Donna Karan, who isn't a great traveler, can't remember who first told her about Dar Tamsna, but she claims it became, with the whole colorful Marrakech experience, the inspiration for her next two collections.

The lure is a house, Ouardaia, one of two on a six-acre estate surrounded by high rose-red adobe walls.

When owner Meryanne Loum-Martin first saw it in 1989, it was a building

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DAR TAMSNA IN MARRAKECH

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site that had been abandoned two years earlier. Her family—her father in Senegal, a brother and sisters in the West Indies and France—had asked her to look for a central place where they could all come together for family reunions. She settled on Marrakech and that site. Four walls of poured concrete were all that remained of the original project, which presented an architectural challenge she decided to tackle. She left her career as a lawyer in Paris to do so.

With the use of indigenous materials—*beijmat* bricks and marble from Ifrane for the floors and *tadelakt*, a mixture of chalk, plaster and egg white polished to a rose-colored suedelike finish, for some of the walls—the house gradually took shape. And everywhere are *zelliges*—mosaic tiles that are as much a visual part of Marrakech as the minarets—which have been used to shape fireplaces, frame doors and line the swimming pool, and as trompe l'oeil rugs scattered around the house.





ABOVE: A low table painted by Nathalie de Vilmorin rests on a Turkish kilim in the living room. LEFT: "Oriental music is performed here," says Loum-Martin. The sofa base is made of *zelliges*, or mosaic tiles.

BELOW: Loum-Martin designed the lantern and the stenciled wall border in the dining room of Ouardaia, one of Dar Tamsna's two guesthouses. Old handwoven blankets were sewn into the draperies. The vase is from Fez.



Ouardaia was about two years in the making. "At the end, I moved to Marrakech for four months and was on the site every day," says Loum-Martin. "I had a slight problem with the workers, who wanted to put in the traditional small windows. I wanted big windows that would bring the garden right into the house." With a smile she adds, "I won."

The most dramatic architectural details are the Art Déco–looking curved staircase snaking from the first floor to the bedrooms and upper terraces and the carved openwork cedar cupola crowning the second-floor terrace that links the two blocks of the house.

When it came to furnishing the living areas and seven bedrooms, Loum-Martin had craftsmen in the souks copy an-

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DAR TAMSNA IN MARRAKECH

Everywhere are *zelliges*—mosaic tiles—which have been used to shape fireplaces, frame doors and line the swimming pool.

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tique cedar tables and chairs from Fez. Other souk artisans created oversize hanging brass lamps to her specifications, and while some of the pottery jars were found in the souks, others are antiques from different parts of Morocco, as are the brass objects.

Carved doors throughout the house, including the pair used as decoration on a living room wall, are antiques from Casablanca and Marrakech.

Two Parisian friends, Nathalie de Vilmorin and Marie Papillaud, helped her with decorative details. The burl elm railing on the central staircase is actually a trompe l'oeil painting on metal by de Vilmorin; likewise, the marble-topped low table in the living room in fact has a painted finish. Papillaud hand-painted Oriental designs on white linen pillows and draperies. Many of the textiles used in the bedrooms are Moroccan cottons; in the living and dining rooms, plain white linen draperies are deeply hemmed, with appliqués of old handwoven blankets.

Once the house was well under way, Loum-Martin's next project was the garden, which in the early 1990s was essentially part of the desert that exists outside the walls of the estate. "There were a few olive trees, a few palm trees, but that was it," says Loum-Martin. Now grassy lawns surround the swimming pool, roses—"Ouardaia" means rose—bloom everywhere, and there are enough olive trees to keep the house in homegrown olive oil.

Because Loum-Martin's extended family comes to Dar Tamsna only twice a year, she gradually decided to use the house at other times as a rental. As she says, "It's like living in a private

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LEFT: The carved cedar band along the living room walls was reproduced from a 19th-century wall panel. Rustic copper jars from the Sahara and Fez pottery sit on the Berber-rug-draped low table.



LEFT: In the white bedroom, one of seven in the house, Loum-Martin combined cedar armchairs and a Turkish carpet. "To contrast with the other, very colorful bedrooms, I made a pure white room," says Loum-Martin.



RIGHT: Cedar posts support the shade structure on the second-floor terrace, where guests are served evening cocktails by candlelight. The Atlas Mountains lie beyond the surrounding palm grove.

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DAR TAMSNA

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house where the hosts are absent but not their personnel."

"It's peaceful and exotic at the same time," says Elizabeth Watson. She and her husband, Albert, arrive with their family and boxes of books and games and stay put.

Alan Cleaver and Keith Varty, who have spent their last two birthdays there with a small group of friends, use it as a base for excursions—organized by the house—into the countryside. They are especially enthusiastic about the Monday morning market at Ourika, for which the Berbers come down from the mountains to sell their wares. "The scene is almost biblical," says Cleaver. "It's a whole other world from Marrakech."

Rosita Missoni and her family enjoy getting up at dawn to see the sunrise over the Atlas Mountains. "As soon as the staff hears us stirring," says Missoni, "they're there with cups of hot coffee."

> Carved doors throughout the house are antiques from Casablanca and Marrakech.

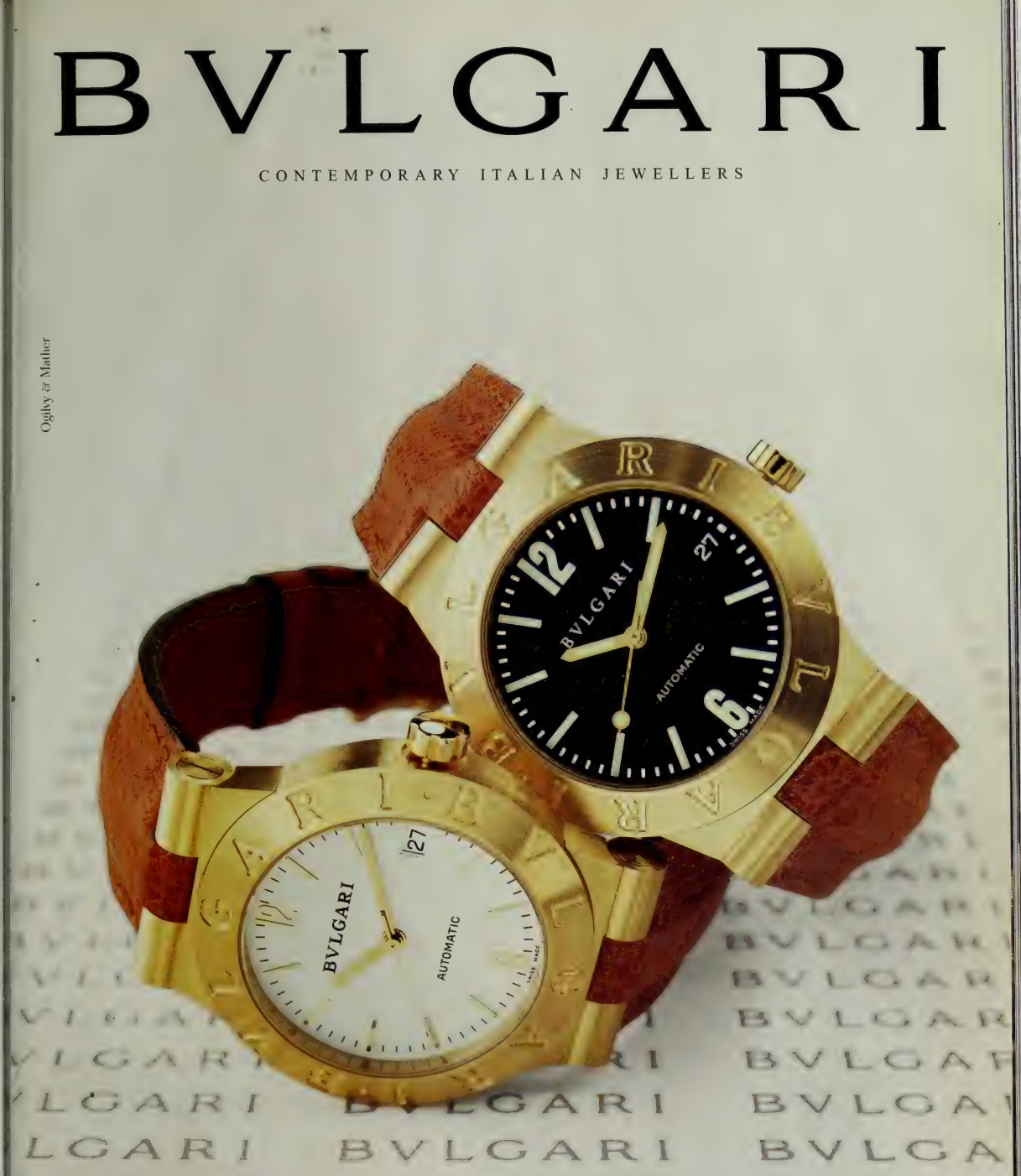
"I fell in love with that house for several reasons," says Gianfranco Ferré. "First of all, because of its refined and elegant style, which is in perfect harmony with the warm character of the Moroccan tradition, and second, because of its position in the luxuriant vegetation of the palm grove in the midst of scented oleanders." □

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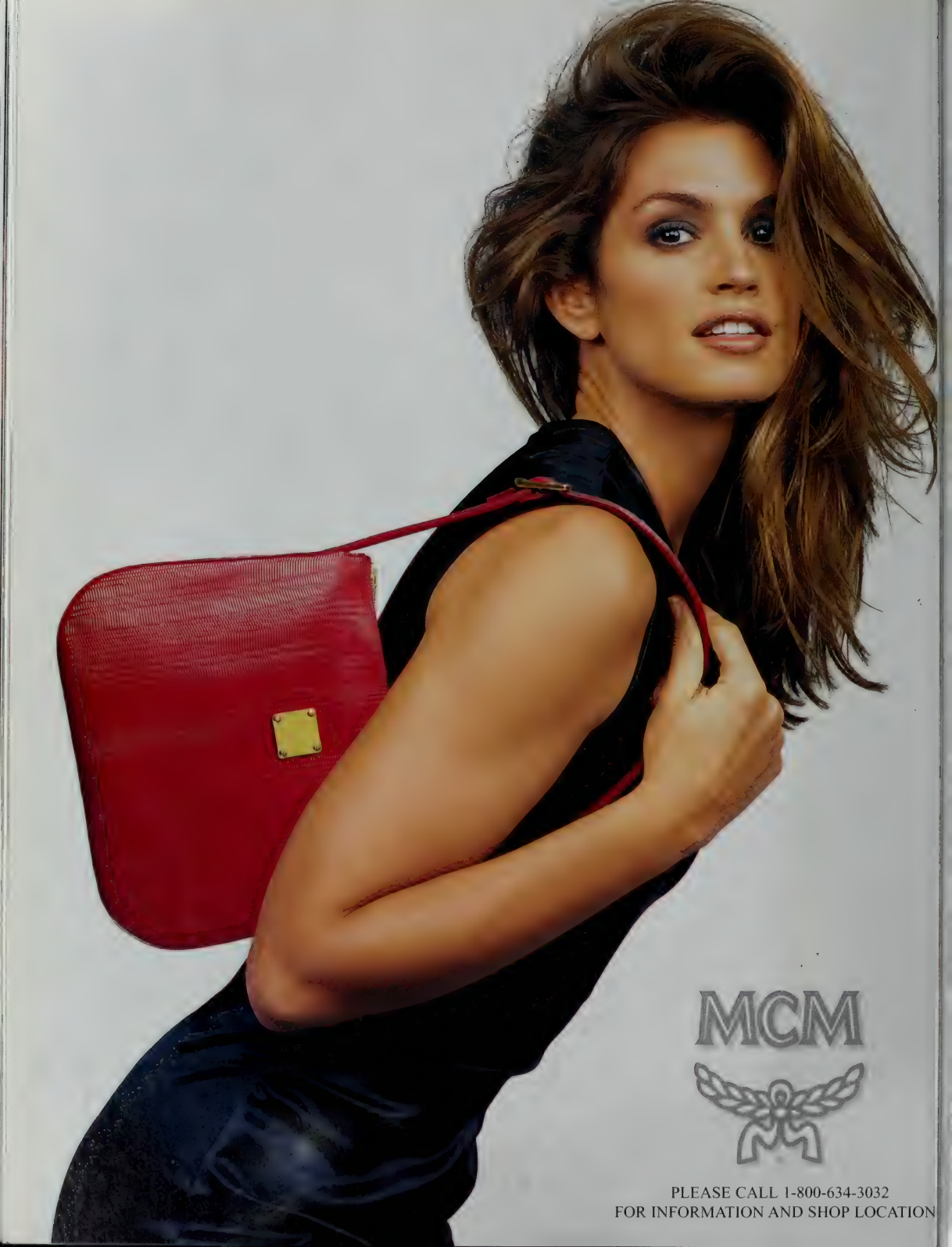


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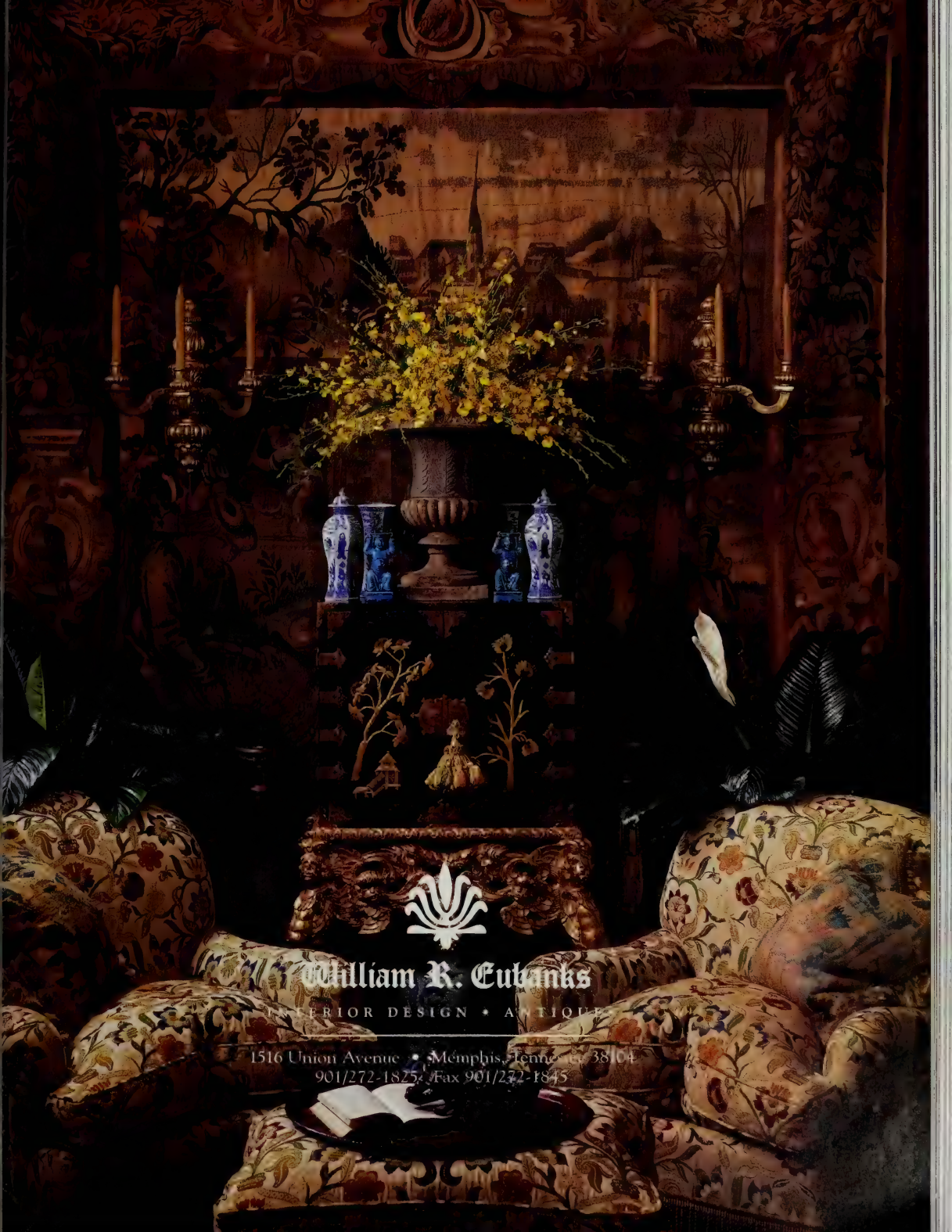
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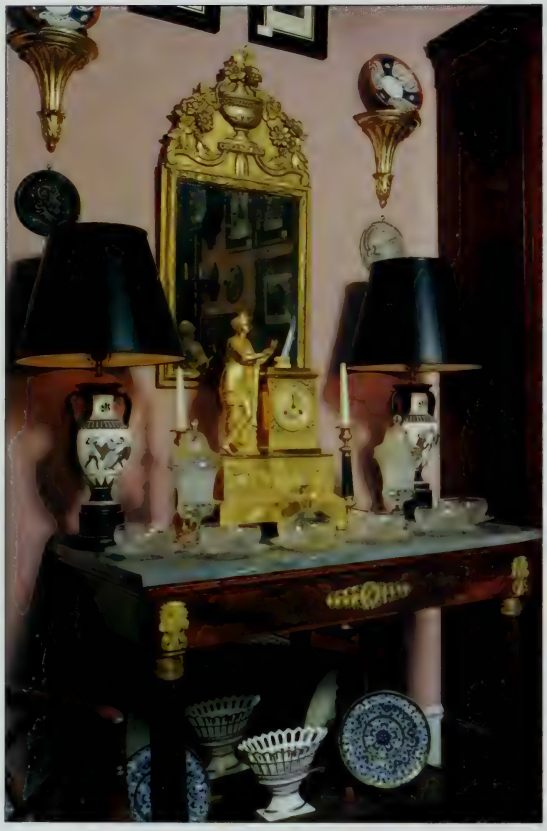
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DOING THE CHARLESTON

BETTY SHERRILL EXPLORES SOUTH CAROLINA



"Part of the pleasure of shopping in Charleston is the graciousness of the people you meet," Betty Sherrill notes. LEFT: A Louis XVI–style mirror hangs above a 19th-century American console table at Period Antiques.



ABOVE: "I visit Period Antiques for classic American and European pieces," says the designer, who discusses a 19th-century European art-glass vase in a rare heliotrope color with owner Chet Kellogg.

BELOW: A selection of 19th-century colored naturalist-study prints spill out from drawers at Carolina Prints, which specializes in works from the 17th century onward. At right is a Piranesi engraving.



Text by Pilar Viladas
Photography by Robert Thien

FOR THOSE WHO LOVE OLD cities as much as they love antiques, shopping in Charleston, South Carolina, can be a form of exquisite torture. The elegant, often expertly restored eighteenth- and nineteenth-century buildings that line the streets of the city's historic center are so beautiful that you find yourself wishing that you could take them home with you. But if the buildings aren't portable, you can console yourself with the fact that some of the furniture is. Charleston's antiques shops, which are concentrated in and around King Street, offer a tantalizing variety of furnishings, accessories, porcelain, silver and books, and their owners are as knowledgeable about the city's history as they are about the goods they sell—particularly since the two are so often intertwined.

Charleston's seductive allure is especially powerful to interior designer Betty Sher-

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DOING THE CHARLESTON

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rill, president of the New York firm McMillen Inc., who grew up in the South. "Going to Charleston is like going back to my roots in New Orleans," she says. "The sense of history is very similar, and the people are so generous."

At Period Antiques on King Street, Claire and Chet Kellogg's high-ceilinged, pale pink room proves the saying that good things come in small packages. "Ours is the smallest shop on the street, so we try to use all of our space. It's no place for claustrophobes," notes Chet Kellogg. An eighteenth-century Venetian painted cabinet and early-nineteenth-century lamps by the Philadelphia firm of Cornelius and Company are among the eclectic range of treasures to be found there. Though the Kelloggs' personal taste runs toward early-nineteenth-century classicism, "we carry whatever pleases us," says Chet Kellogg. "My wife has a little rule, which is that if we don't like something ourselves, we don't buy it."

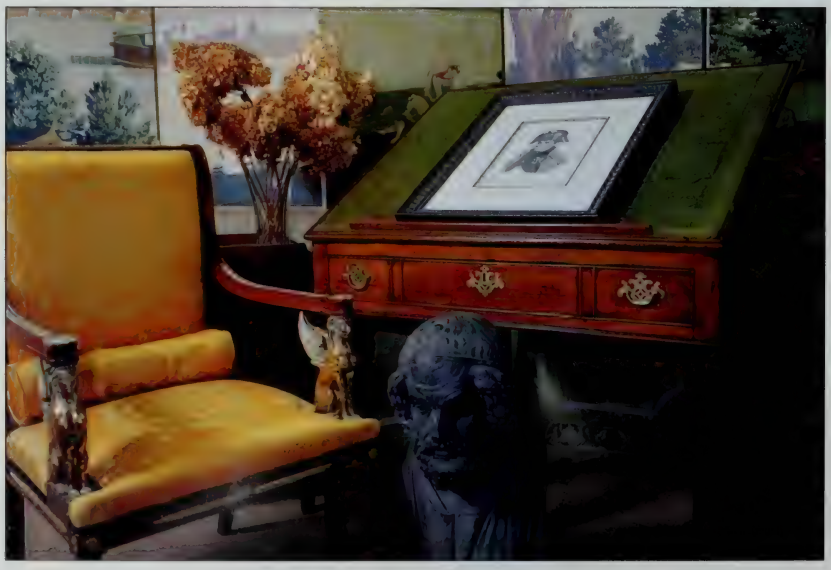
Just a few doors down King Street, Carolina Prints is run by a trio of connoisseurs—Johnson Hagood, Anna Onufer and Margaret Peery—who are artists themselves. In fact, Hagood and Onufer both worked for the gallery's original owner, Raymond Holsclaw, when they were fine-arts students at the

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LEFT: "The store is famous for fine silver, porcelains and furniture," says Sherrill of the Jack Patla Company, one of the city's oldest antiques dealers. She and manager Peggy Green examine a Tiffany's flower bowl.





ABOVE: "Jim and Harriet Pratt offer the best American furniture and decorative arts at Estate Antiques," observes Sherrill. "Every piece is in perfect condition." The trio stand near a circa 1800 New York sideboard.

LEFT: American, French and English furniture are showcased at Chicora Antiques, where a George III architect's table is paired with a Napoleon III mahogany armchair. "It's a fun place to stop by," Sherrill says.

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DOING THE CHARLESTON

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College of Charleston. Seventeenth-, eighteenth- and nineteenth-century prints are among the biggest sellers, with subjects ranging from avian and botanical prints to maps and architectural and topographical prints. While certain items are perennial favorites ("You can't go wrong with flower prints," Sherrill maintains), some buyers' tastes change according to fashion. "Last year monkeys were the thing," explains Hagood. "Next it'll be ferns and palm trees." And for those who like regional artists, Carolina Prints does not disappoint. The gallery represents the estate of Alfred Hutty, who led the Charleston Renaissance earlier in the century, along with Alice Ravenel Huger Smith and Elizabeth O'Neill Verner, to name a few of the artists who not only revived popular interest in Charleston as an artistic subject but also helped spearhead the city's architectural preservation movement.

"I love silver epergnes, don't you?" asks Sherrill, typically phrasing an opinion in the form of a question. And when you cross the street to the Jack Patla Company, you can only agree. "They have such wonderful ones," the designer says. They also have Georgian silver and furniture, fine porcelain, antique Sheffield plate and antique biscuit boxes, tea caddies and vanity boxes. "Every good box we find, we buy," says Peggy Green, who worked

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LEFT: "They carry the most wonderful architectural artifacts, textiles, furnishings and objects for the garden," says Sherrill of 152 A.D. A two-story folk art birdhouse and a broken pediment are set out on a South Carolina pine table.



RIGHT: "Marty Whaley Adams oversees a delightful gallery beneath her apartment in a historic building," remarks Sherrill, who chats with the artist. "She displays ceramics, as well as paintings and prints she creates."

BELOW: Century House Antiques "has serious English and Chinese Export porcelain," comments Sherrill. Arranged on a table are an early-19th-century Staffordshire floral teapot and late-18th-century tea bowls.



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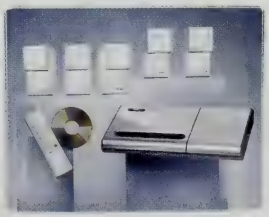
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DOING THE CHARLESTON

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with the late Mr. Patla and who now manages the shop for its new owners, Peter and Linda Loda. She points out an unusual humidor, saying, "Humidors are very big now, since everybody's into cigars." In Charleston people are also into flowers—which is why you'll find so many of the aforementioned epergnes—and fish, which is why Patla has lots of silver fish servers and fish eaters, utensils that combine a fork and knife. The shop also offers copper pots and pans, an impressive stock of nineteenth-century brass fenders and a range of lead garden ornaments that are specially made for it in England.

Nearby on King Street, Harriet and Jim Pratt oversee Estate Antiques. Even a brief visit to the shop becomes a lesson in antique southern furniture, and Harriet Pratt is a willing and informative teacher. While many stores in Charleston sell English furniture, the Pratts prefer American pieces made before 1830, particularly those crafted in the South, when Charleston was America's most prosperous city and demand for the creations of fine cabinetmakers was booming. As examples, Harriet Pratt looks to a rare, signed and dated linen press from 1811 and a tall case clock made in around 1810 by noted clockmaker John Frederick Sandoz, whose original shop was on Queen Street. The Pratts do extensive research on every piece, and each one is fully cleaned and restored before it is sold. "They're ready for your

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"Robert Schindler moved here from New York and opened up the Charleston Rare Book Company. He has lots of first editions." He and Sherrill look at pages from *The Illustrated London News*.



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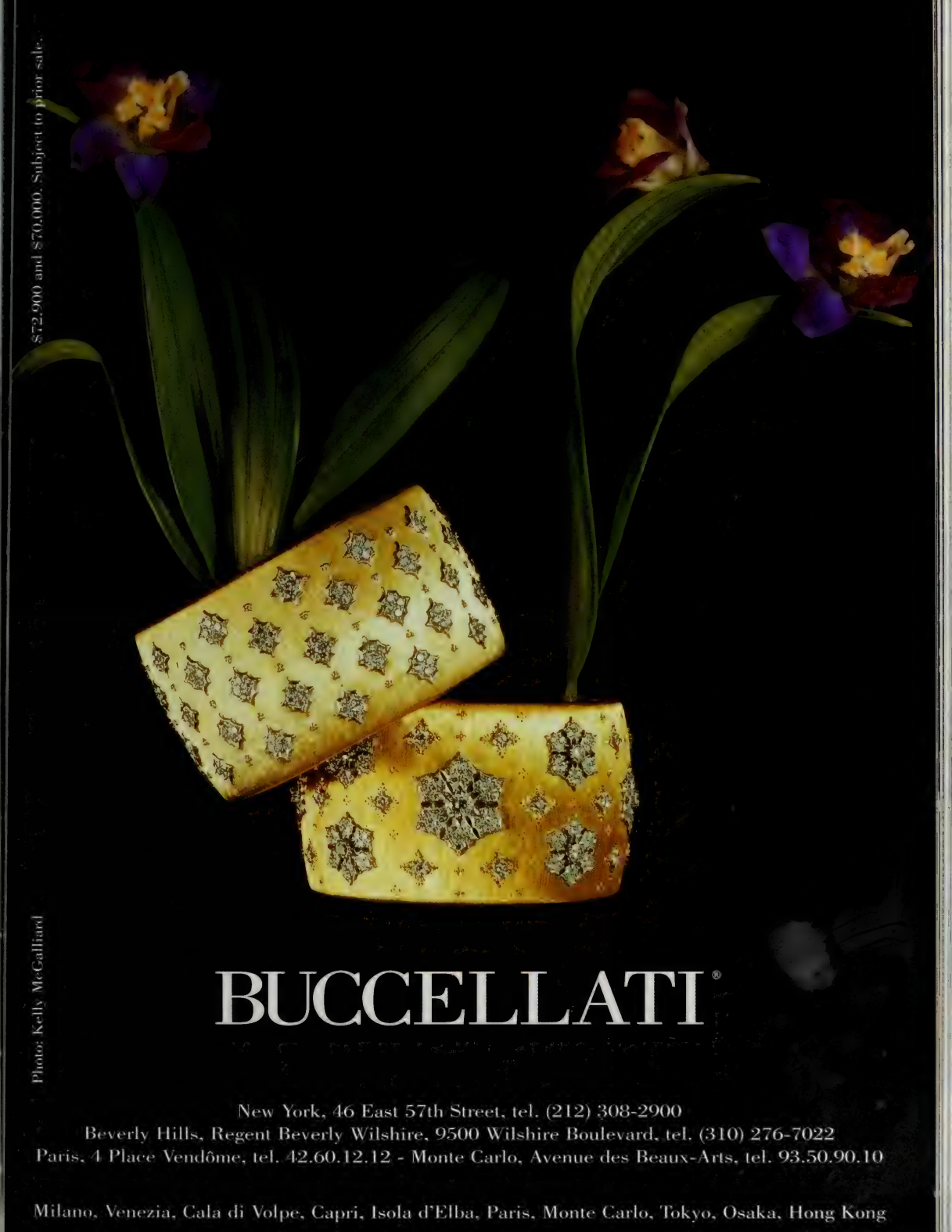
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DOING THE CHARLESTON

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home—or museum," says Harriet Pratt, referring proudly to the walnut desk built by Charleston cabinetmaker William Carwithen in about 1735, which was purchased by the Museum of Early Southern Decorative Arts in Winston-Salem, North Carolina. For the most part, though, the Pratts' customers are individual collectors. And although it might seem intimidating to the uninitiated, Estate Antiques is the perfect place to follow Sherrill's advice to young people: "I keep telling them to go and *see* things, to train their eyes."

Back across King Street, the atmosphere at Chicora Antiques is decidedly more Continental. C. Lyman McCallum, Jr., the shop's energetic young proprietor, fell in love with Charleston as a student and later became a furniture conservator. "Nothing beats being able to see the guts of these pieces," he explains. McCallum specializes in "good-quality American, French and English furniture from 1720 to 1820, as well as South Carolina decorative arts," he says. He is fond of displaying furniture bracketed by symmetrical arrangements of framed prints, as in the case of the four English eighteenth-century botanical prints that flank a rare George I burl walnut double chest from around 1720. The rear wall of the shop is lined with portrait prints of Napoleon.

In contrast with the formality of King Street's antiques stores, 152 A.D. is actually three shops in one. Partners Kathleen Young, Bliss Wilson and Susie Edwards each sell their own things under one roof, although no distinction is apparent to customers who wander through the airy, whitewashed space. Moreover, while each has her own specialty—Edwards likes tapestry and needlework pillows, and Young and Wilson are more interested in architectural fragments and unusual garden furniture—their collective aesthetic is relaxed, slightly funky and evocative of a California patio. Indeed, Young reports that West Coast designers have been making regular pilgrimages to the shop to stock up on unusual items such as painted mirrors made in Colorado from old door panels or handmade birdhouses from North Carolina.

A block to the east, yet seemingly a world away, is the gallery of artist Marty Whaley Adams. Housed in a building in which her father practiced law for thirty years, Adams's gallery, with its high-ceilinged rooms and *faux*-stone-painted floors, offers an elegant showcase for her vibrantly colored paintings and prints of flower-filled still lifes, gardens (Adams is a noted gardener) and South Carolina landscapes. Her print studio is on the second floor, and, true to the free-spirited Adams's belief that "art emanates from home," she lives on the top floor in an apartment that she decorated herself. "My apartment inspires much of what I do," she confirms. Sherrill admires Adams's work so much that on a recent trip she added one of the artist's paintings to her collection.

Another block to the east, on Church Street, the mother-and-daughter team of Katharine Coleman and Katharine Danielson preside, with the graciousness that seems second nature to so many Charleston natives, over Century House Antiques. Located in a 1749 building that stands next door

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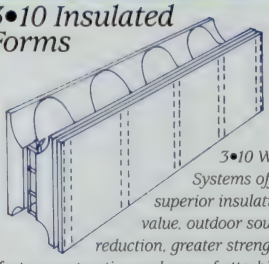


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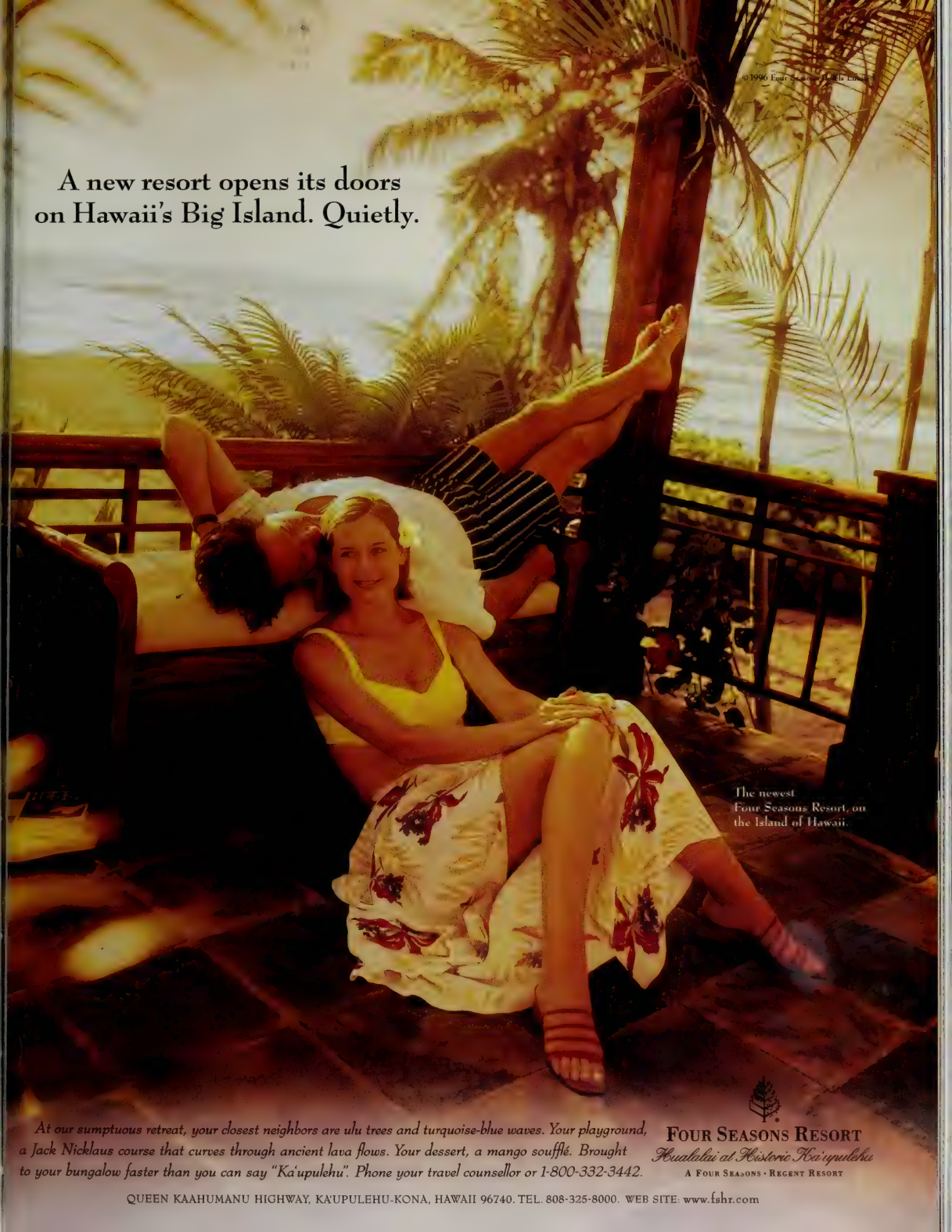
DOING THE CHARLESTON

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to the historic Heyward-Washington House, the store is known for its English and Chinese Export porcelain. "English and Chinese Export porcelain, rather than European, is what you find in Charleston houses," says Coleman, who has done most of her buying from friends. Danielson found it easy to follow her mother into the business. "I think I got dragged around so much as a child, I just got into it naturally," she jokes. Danielson particularly loves Chinese Export porcelain "because it's hand-painted, and even within a set, every piece is different."

Just down the street is the Charleston Rare Book Company, a haven for history buffs. Its owner, Robert Schindler, was a New York lawyer who began visiting Charleston with his wife, Judy, five years ago. Three years later Schindler, who had been collecting books since he was a teenager, decided to head South and turn his avocation into a business. A longtime fan of world history and Victorian literature, Schindler soon steeped himself in local history. "I try to find things that I think would be interesting to people," he says. For Sherrill, that means poring over books on the great houses of the area, but others might be attracted to items like the Thomas Ogilvy map of 1672, better known as the First Lord Proprietor's Map, which was issued with a pamphlet promoting immigration to the Carolinas. Schindler also carries books by Charleston Renaissance authors such as DuBose Heyward and John Bennett, as well as sought-after garden books like the 1951 classic *Charleston Gardens* by the legendary Charleston garden designer Loutrel Briggs. For books of prints by artists such as Elizabeth O'Neill Verner and Alice R. H. Smith, Schindler says, "people are standing in line."

"Charleston not only has wonderful shops, it has great architecture," says Betty Sherrill. "There's a distinct way of life here, one that's enjoyed at a much slower pace. Since all of the stores are grouped in the same area, you can walk everywhere, finding objects while soaking up the atmosphere. I always discover something in each shop I visit." □



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THE VILLA NOAILLES

A ROBERT MALLET-STEVENS LANDMARK IN FRANCE



HARRY D. MEARSON



The viscount Charles de Noailles asked modernist architect Robert Mallet-Stevens (above, in about 1927) to design a villa for him and his wife, Marie-Laure, near Hyères, France, in 1923. "Sharp edges, clear curves . . . order—this is the logical, geometric house of tomorrow," wrote Mallet-Stevens. RIGHT: Today Villa Noailles is being restored as an arts and social center.

By Michael Webb

ON A HILL OVERLOOKING THE Mediterranean resort town of Hyères is a flat-roofed villa of ocher-tinted stucco cubes that steps up to the ruins of a castle and a Cistercian convent. Rectangular openings in the wall around the front lawn frame views that resemble landscape paintings in an outdoor gallery. Part of the house has been carefully restored by the municipality, under the direction of Vincent Pument. But its rooms are bare, and the spaces beyond are still full of creeper and cobwebs. It takes a leap of the imagination to recapture the excitement of the years between the two world wars, when this was the winter home of a daring couple: the viscount Charles de Noailles and his wife, Marie-Laure. The most adventurous artists of the day, including Picasso and Dalí, Giacometti and Cocteau, as well as filmmaker Luis Buñuel and composer Francis Poulenc, were among the guests who worked and partied there.

The four-acre site was given to the Noailles as a wedding present in 1923, and they decided to build a villa there and use it as an escape from the social round in Paris. Rejecting their parents' taste for opulence, the newlyweds chose to embrace the avant-garde. They were entering a period of radical change. In the aftermath of the First World War, a conflict that had slaughtered the young and discredited the old, a new spirit was sweeping through Europe. Artists in every field, and especially architecture, were bent on remaking the world.

> The Noailles brought the tradition of country house entertaining into the machine age.

The Noailles shared their passion. The viscount traveled to Berlin to invite the visionary German architect Mies van der Rohe to design the house, but although his practice had scarcely begun, the future master of austere modernism declined the request. A meeting with the iconoclastic Swiss-born architect Le Corbusier proved unsatisfactory, and the client sought a recommendation from the director of the Museum of Decorative Arts in Paris. He proposed Robert Mallet-Stevens, a young Parisian designer who had yet to build anything but who had won attention for a model of an aeroclub. The viscount later wrote, "We met the artist, whom I took to Hyères to show him the land. We got on well, he was pleasant to deal with, and he drew up plans that we approved. To be altogether honest, I found that he had a marvelous imagination but a bit

continued on page 118



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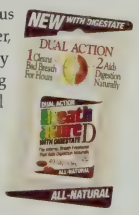
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THE VILLA NOAILLES



MICHAEL WEBB



MUSÉES DES ARTS DÉCORATIFS, PARIS/PHOTOS: ROMAS/A. LEVY-PARIS

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too much of a taste for the unexpected."

At age thirty-seven, Mallet-Stevens was a talented, wellborn architect who was about to break free from an early infatuation with the exuberant Art Nouveau of the Vienna Secession. His aunt had married the baron de Stoclet, who commissioned a mansion in Brussels from Josef Hoffmann, a leading figure in the Secession movement. Completed in 1911, it won acclaim for its austere façades and sumptuous interiors. Mallet-Stevens's early sketches are clearly influenced by the Palais Stoclet.

However, the young man's experience as a volunteer wartime aviator may have inspired him to move in a different direction. He later said to an interviewer, "Why in the world, in an era that is using new and powerful elements, should one build houses in imitation of an older style? Rational, the home of tomorrow will be comfortable, healthy, and light, because that is where its real duty lies.... If it remains true to its duty, it will achieve an order,

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ABOVE LEFT: The pink salon features an art-glass ceiling created by master glassworker Louis Barillet. ABOVE: The pink salon, which served as the viscount's office, with its original furnishings in 1928.

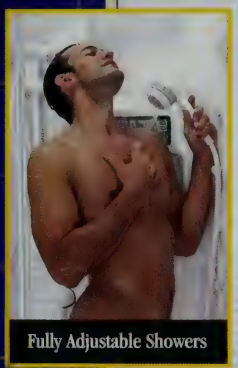
BELOW LEFT AND BELOW: Architect Georges Djo-Bourgeois designed furniture to integrate completely with the architecture of the dining room, which has a clock by Francis Jourdan.



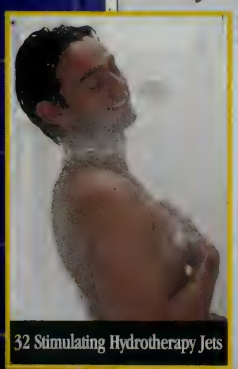


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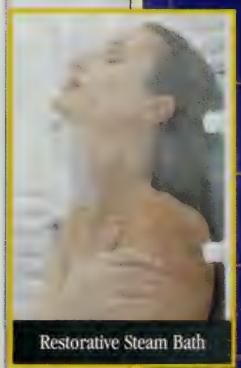
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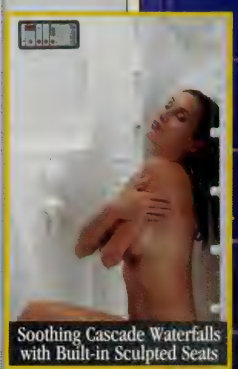
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THE VILLA NOAILLES

The Noailles (right, in 1932) entertained such members of the avant-garde as Picasso, Dalí and Cocteau at the villa. BELOW AND FAR RIGHT: The garden, designed by Gabriel Guévrékian, today and in 1928.



GEORGE HOYNINGEN-HUENE PHOTOGRAPH



MICHAEL WEBB



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a type of beauty not inferior to others."

The architect built a model for the villa—a simple, stepped composition of cubes containing five small bedrooms and modest living rooms rising to a tower, with a belvedere that the viscount insisted be removed. The Noailles wanted sunlight and views in the principal rooms, so the house was oriented to face south, toward the sea.

Before construction was completed in 1925, the owners realized they would need more room to accommodate their artist and socialite friends. They commissioned the first of several additions that would transform their modest villa into a rambling labyrinth, extending along and scaling the hillside. By 1933 it covered 18,000 square feet. There were forty bedrooms for the guests and servants, each with a minuscule bath and many with sleeping porches; a large covered pool, a gym and a squash court; and a complex of public spaces opening onto terraces.

By now Mallet-Stevens had achieved fame as the production designer for Marcel L'Herbier's *L'Inhumaine*, a film that celebrated everything that was new and glamorous in Paris at that time. He also created eye-catching structures at the 1925 Art Déco exhibition and a street of cubist houses in the fashionable Auteuil district. In person, as in his work, he was something of a dandy. Lean and tanned, with a hawklike profile and fastidious taste in clothes, he appears in photographs to have designed himself.

Collaboration between different disciplines was a major theme of the Art Déco exhibition, and the Villa Noailles epitomized this spirit. Pierre Chareau, who is best known for his 1931 glass house in Paris, created an ingenious rooftop sleeping porch, in which telescopic window walls could be opened up on two sides and a narrow bed was suspended from the ceiling on wires. A tiny room, used for arranging flowers, was painted in angled blocks of red, yellow, blue, black, gray and white. The local painter who executed Theo van Doesburg's design misread the artist's sketch and got the abstract composition upside down. Another Dutch modernist, Sybold van Ravesteyn, decorated a guest bedroom. Both these rooms preserve their original colors; the porch survives, but without its bed.

A local architect, Léon David, worked with Mallet-Stevens on the design of the pink salon, a sybaritic office for the viscount. It is the one important room that is located to the north, against the ruins, and it is naturally lit through Louis Barillet's art-glass ceiling. The stepped planes overhead mimic those of the windowless walls. The original rubber-upholstered easy chairs and steel-framed furniture by the architect and by Bauhaus graduate Marcel Breuer have vanished. The rest of the house was furnished in eclectic style. Traditional pieces coexisted with innovative work by Chareau and by the Irish-born designer Eileen Gray, who went on to build her own modern seaside house at Roquebrune-Cap-Martin.

The villa lacks the originality and spatial invention that Mies or Le Corbusier would have given it, but it is very much a machine for living in. Expansive

continued on page 122

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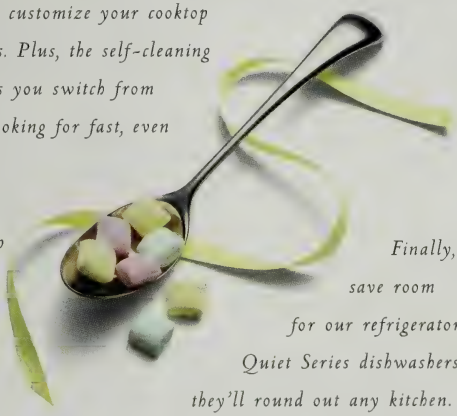
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THE VILLA NOAILLES

continued from page 120

steel-framed windows along the south façade can be cranked down into the concrete floors. Mirrored shutters may be tilted out to reflect light into the north-facing rooms. Identical electric wall clocks were substituted for the customary crucifixes in every room, and two were installed on the garden wall in a playful allusion to an ocean liner. A triangular cubist garden designed by Gabriel Guévrékian, an Armenian from Iran, suggests a ship's prow. The mosaic panels and angular flower beds within this walled garden have been restored, but the orange trees and tulips are gone, along with the Jacques Lipchitz sculpture, *Joie de Vivre*, that once occupied the tip of the prow.

Vintage photographs show the house as it was, with canvases by modern masters on every wall and a stained-glass window by Barillet at the head of the stairs. An experimental short film by the American-born Dadaist Man Ray, commissioned by the Noailles in 1929, captures the sense of surprise that so entranced visitors. *The Mystery of the Château of Dice* is an elaborate home movie, its title inspired by the forms of the villa, which reminded Ray of the title of a Mallarmé poem, "A Throw of the Dice Will Never Eliminate Chance." The camera follows two travelers who drive to Hyères from Paris and explore a seemingly deserted house. Four guests in bathing suits are discovered playing at dice. They sport in the pool, play ball and climb parallel bars in the gym. The Noailles, who loved film and who financed the first features of Buñuel and Cocteau, must have been delighted with the production.

This remarkable couple brought the tradition of country house entertaining into the machine age. But like earlier generations, they came to the Mediterranean only in winter. Close by in Antibes, American expatriates such as Sara and Gerald Murphy and Zelda and F. Scott Fitzgerald were spending summers at the beach, launching a fashion for sunbathing, cocktails and casual clothes that would set the pattern for today's Côte d'Azur. In contrast, the world of the Noailles now seems, for all its iconoclasm, to be a fascinating period piece. □



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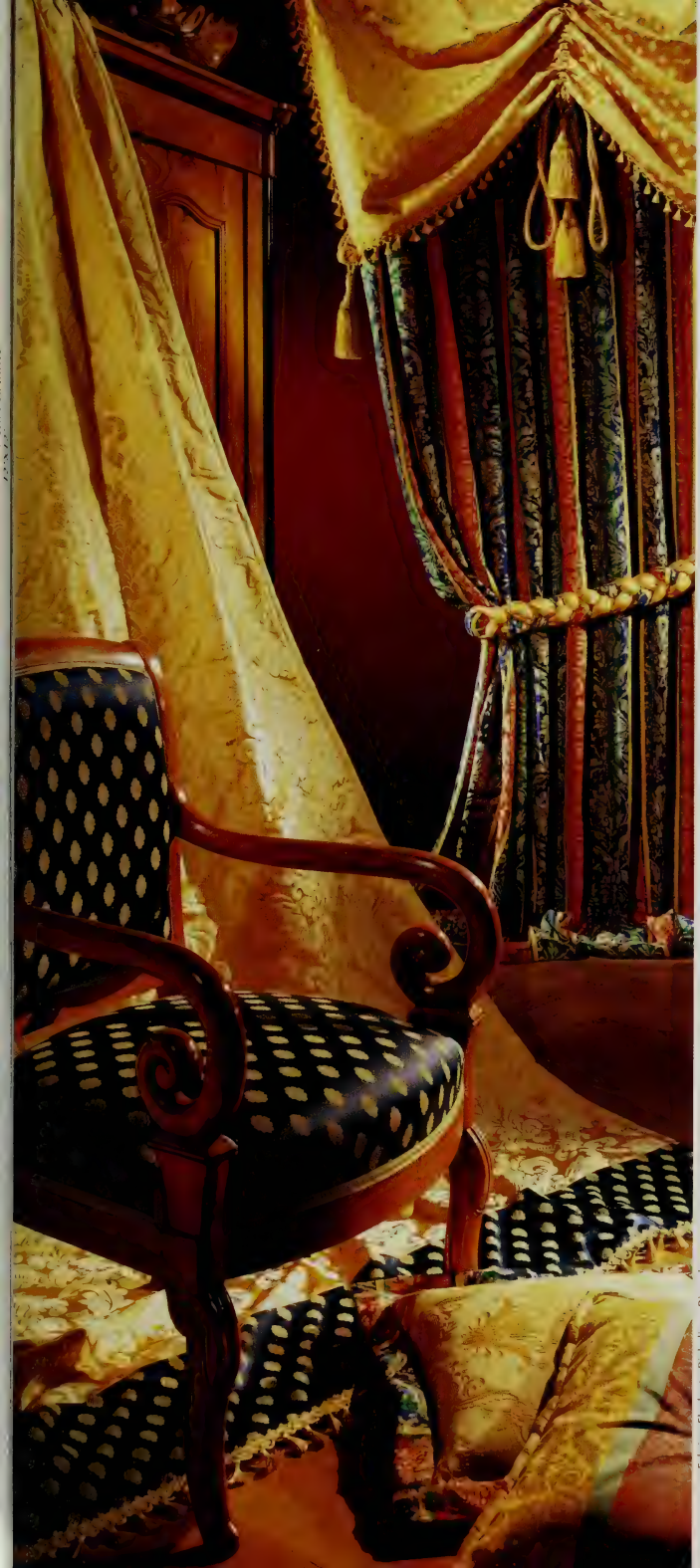
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By Nicholas von Hoffman

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Eighty-some years ago, electromechanical devices rescued a stymied automobile industry and made it possible for the car to become the universal means of transportation in the United States. In a somewhat parallel manner, electronics probably saved the industry, as it existed in the 1970s, from being cut down to a fraction of its previous self.

In the early years of the century the future of the gasoline-driven automobile was in doubt because it was so dangerous and difficult to start the thing. Starting the car was more or less a two-person job, with the person at the wheel screaming something like "Spark!" to the sacrificial, usually male, human standing in front of the machine yanking the crank that turned over the motor. Not only was this no job for those with weak arm strength, but once the motor caught, the crank handle was known to jump and break the crank yanker's arm or leg. In 1912 Cadillac saved the situation by introducing the electrical self-starter, which made the car something anybody could use by pushing a starter pedal.

By the early 1970s automobile emissions were throwing so much poison into the air that the nation was close to having to choose between switching to public transportation and dying of emphysema.

Enter Dr. Digiwidget, and not a moment too soon. "For years and years you had an electrical system in the car that was good enough to drive a vehicle but not to control the emissions under various temperatures and pressures and according to various degrees of wear to the engine," explains Lee Davidson, a former teenage grease monkey who has run Intel's Automotive Group. "What you got was a car that ran well when all the parts were new. Under a relatively narrow range of conditions, it was pretty clean in its emissions. But bring in electronics, bring in a sensor in the manifold that senses the fuel/air mixture, bring in a sensor in the exhaust that evaluates the amount of oxygen and what percentage of the fuel is being burned and

continued on page 128



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A COMPUTER IS DRIVING YOUR CAR

continued from page 126

what percentage is going out unburned, bring in one that can tell the engine speed, the throttle position, the temperature and a number of other factors that will allow the computer to decide the optimal time to fire the spark plug and the optimal fuel/air mixture, and the result is a car that's more fuel-efficient and less destructive to the environment."

The good Dr. Digiwidget has also simplified the guts of our automobiles and made them cheaper to maintain. "When you look at a late-seventies car, you see so much junk under the hood," says Davidson. "You couldn't even get to the engine through all the hoses and vacuum lines that were put there to try to meet pollution requirements. You look under the hood of my ninety-six, and there's just an engine sitting there with nothing hanging off."

When your car begins to sputter and jerk, the computer is there to help the technician find the trouble. He or she can plug into the computers of today's autos and get a reading on a variety of functions. On some cars one merely needs to twist the ignition key a few times for the computer, in a language of patterned blinking lights on the dashboard, to cough up the data. The computer can't diagnose what ails the vehicle, but it does give information to the technician—*auto mechanic* doesn't describe the occupation as it has evolved—who uses it to deduce what is wrong.

> The air bag doesn't begin to exhaust the safety devices in Dr. Digiwidget's suitcase.

Thanks in large part to electronics, the automobile, to which the phrase *planned obsolescence* was first applied, is lasting longer and holding up better. Indeed, the day may come when your car will send information concerning its well-being to a service center, which will be able to make adjustments even as you are speeding down the interstate or, failing that, signal that you have a problem and should point your horseless carriage in the direction of the nearest blacksmith. "It's definitely blue sky," says Paul Hansen of the authoritative *Hansen Report on Automotive Electronics*. Manufacturers may be thinking about cars that, like airliners, are made to last twenty or thirty years through a process of slow, continuing modernization. If such a car is brought into existence, it will be the electronics that will be most easily updated.

Beyond enabling the United States to continue as a car-besotted society through their contributions to environmental health, electronics have done more than their bit for safety. The air bag, for instance, would be impossible were it not for the computer that runs it. The idea of a protective pillow popping up to cushion us from harm is simple to grasp but very difficult to execute, as Lee Davidson explains.

"The trick with the air bags is to figure out when to deploy and when not to deploy," he says. "When you go over a speed bump in the mall, you don't want your air bag to deploy, so automakers do a lot of research about the acceleration profile of a car that's crashing. The computer has to look over the first few milliseconds of an impact, look at the rate of deceleration, look at that profile and make a decision: Am I going to deploy the air bag or not?

"The decision has to be based on a fairly sophisticated algorithm, because it's not the kind of thing you can be wrong about. If the air bag goes off too soon, its benefit is dissipated before the driver's head goes forward; if it goes off too late, it will force the driver's head backward. There is an optimum point of impact that has to be calculated when the air bag is going to meet the driver. It's all done by computer chips."

Davidson says that side air bags, now becoming common in new cars, were even harder to work out. "In a lot of accidents there is a second, side impact. It's not uncommon to bounce off a car and then get T-boned by another one. You certainly don't want your side air

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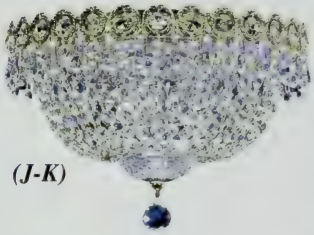
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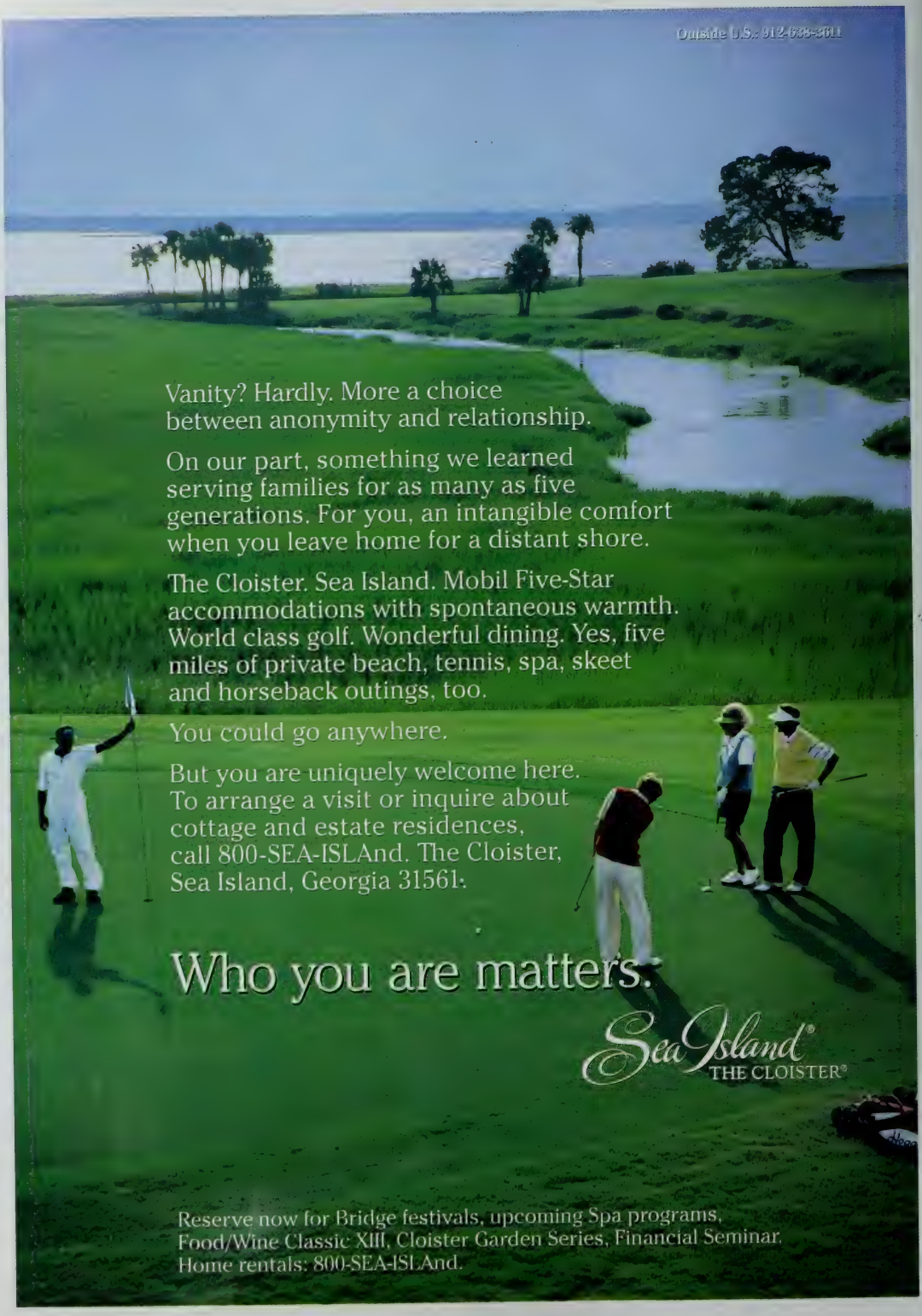
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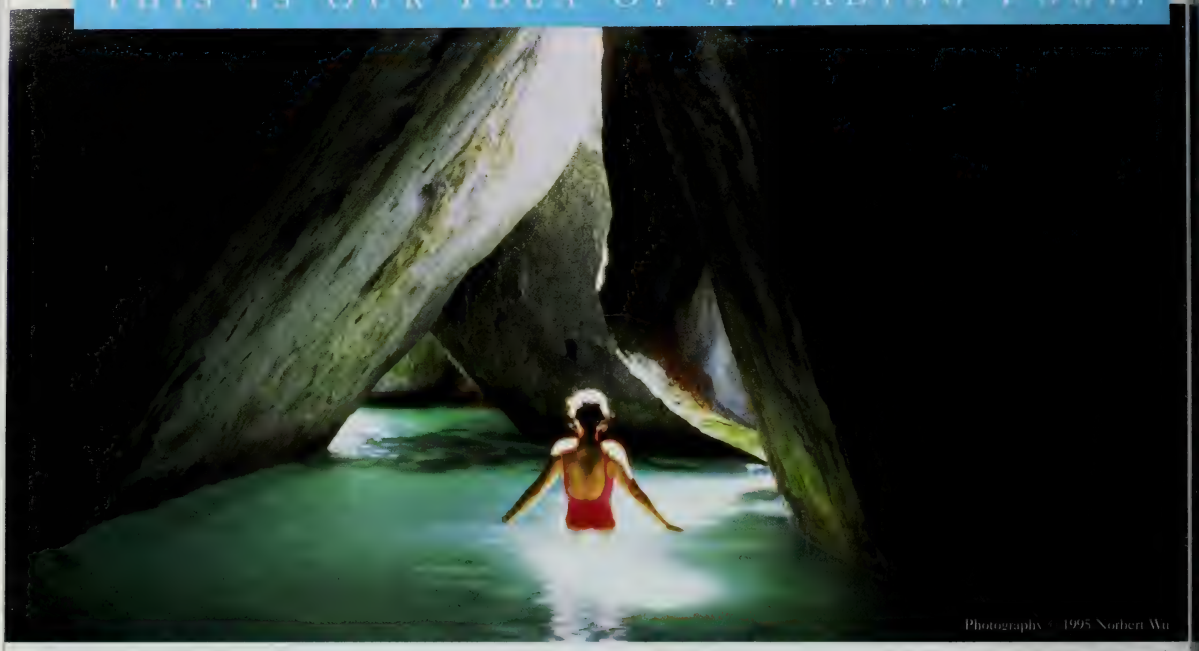
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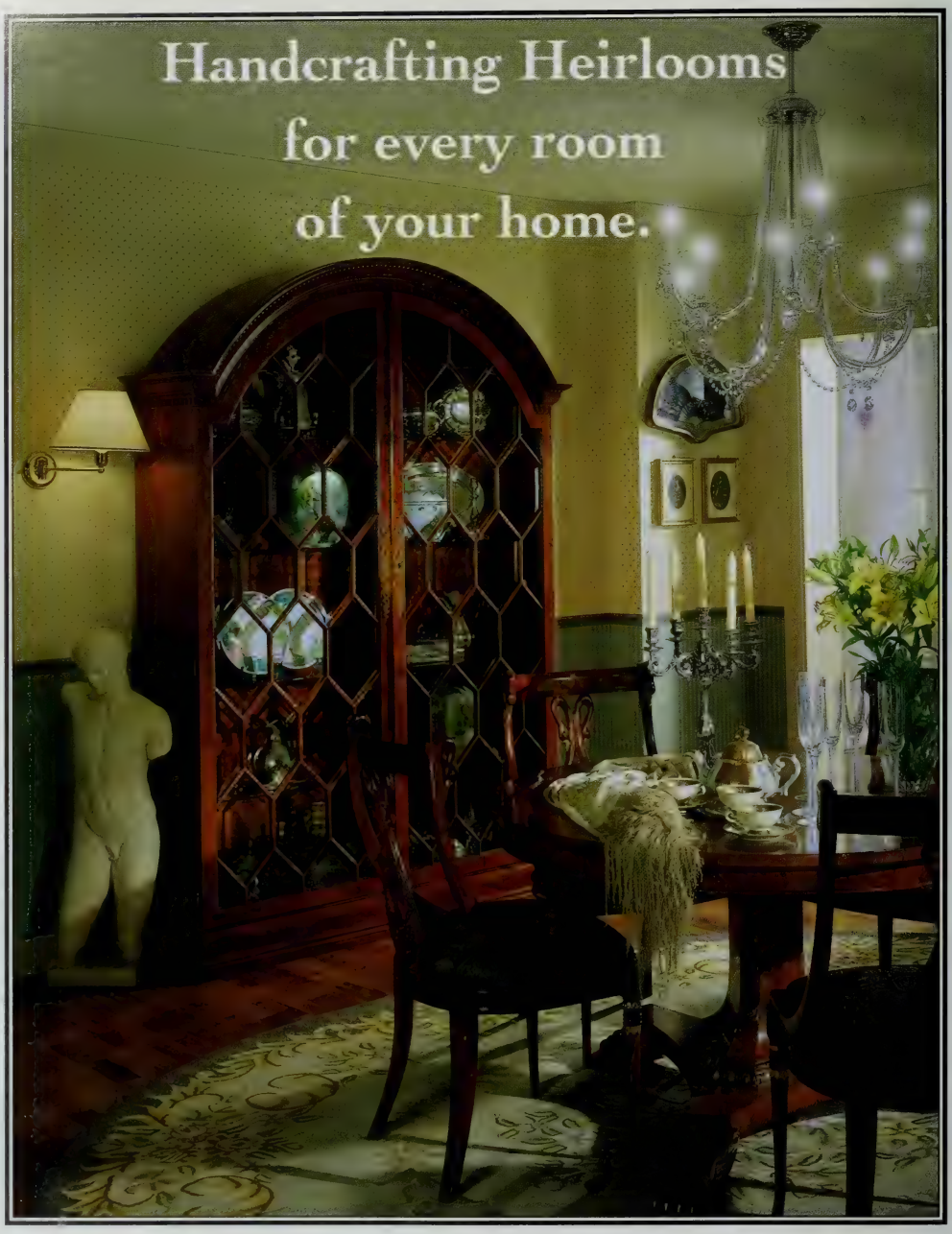
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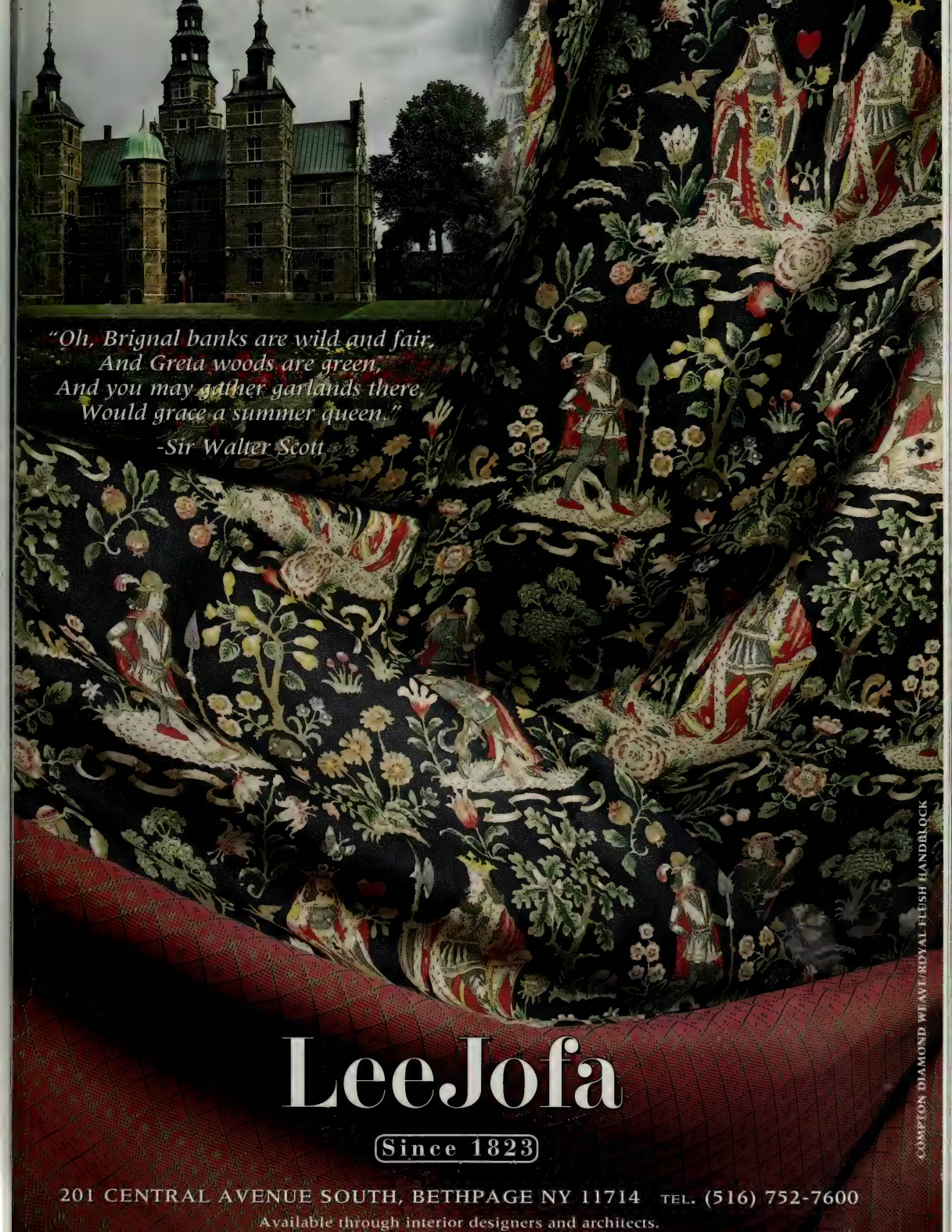
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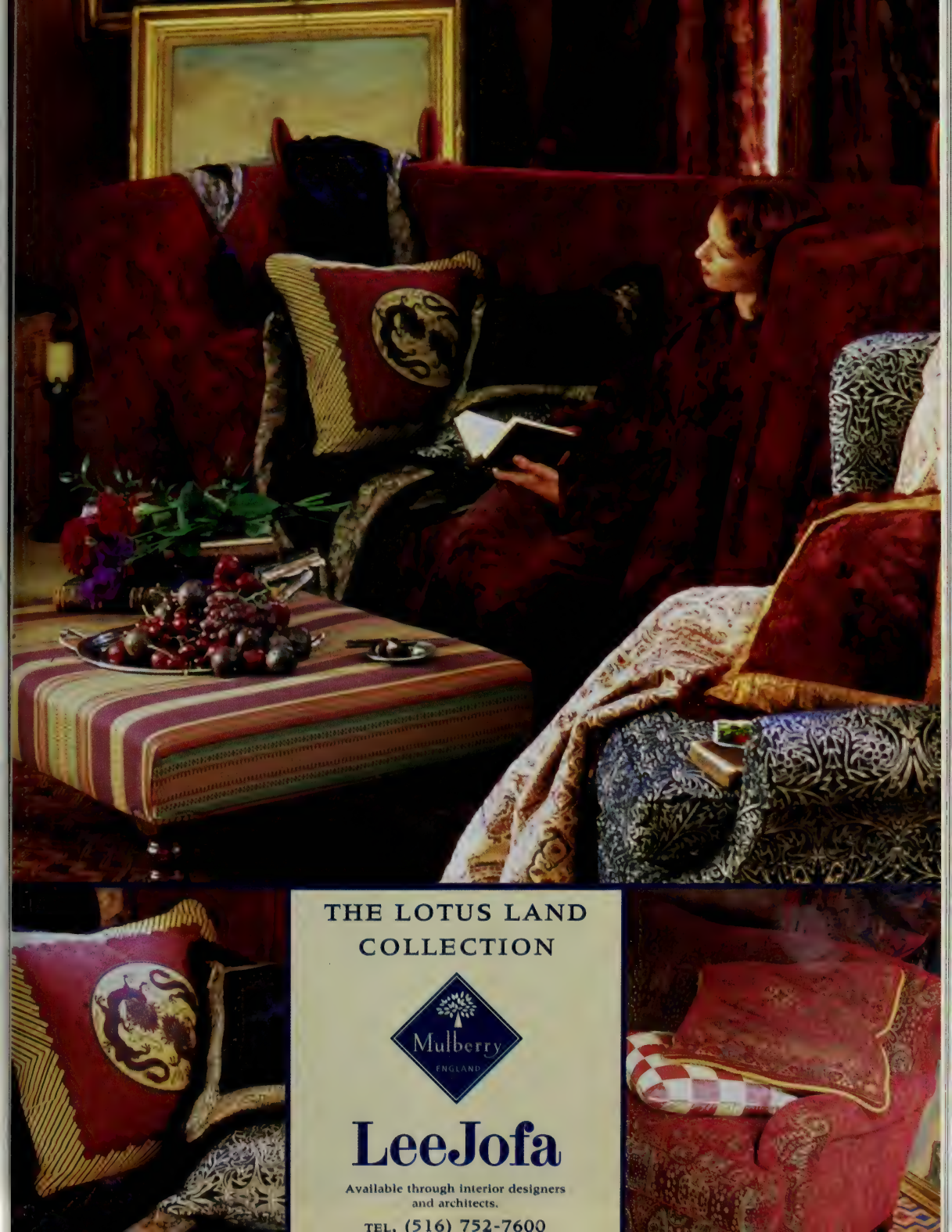


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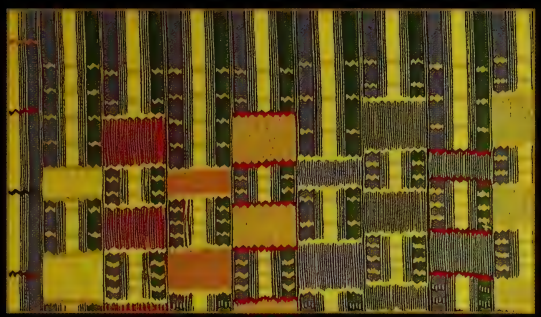


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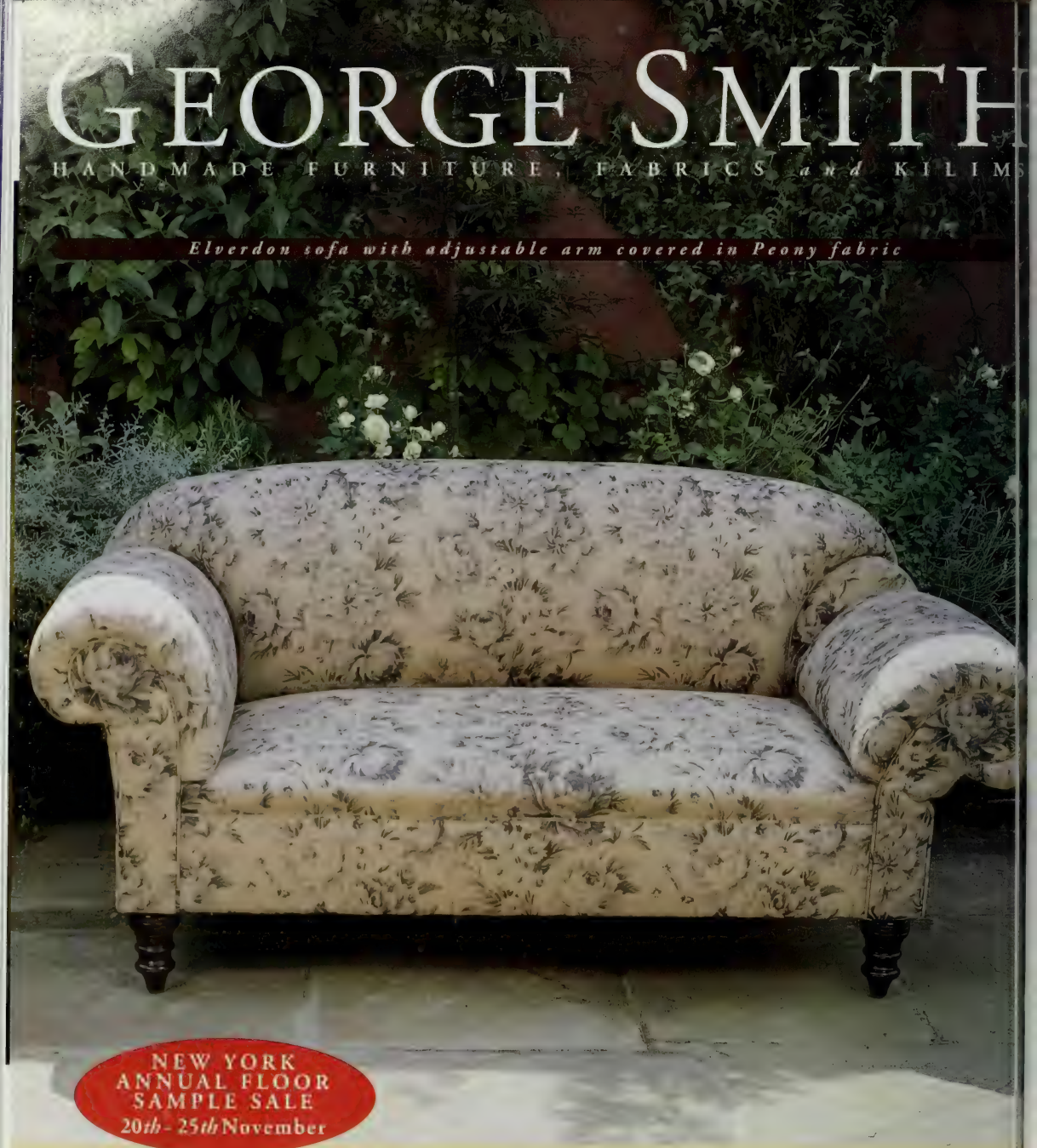
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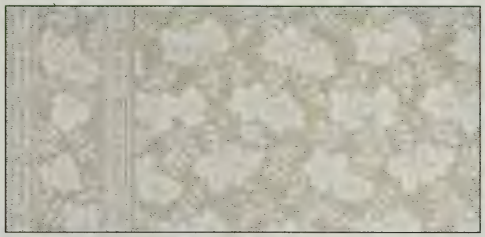
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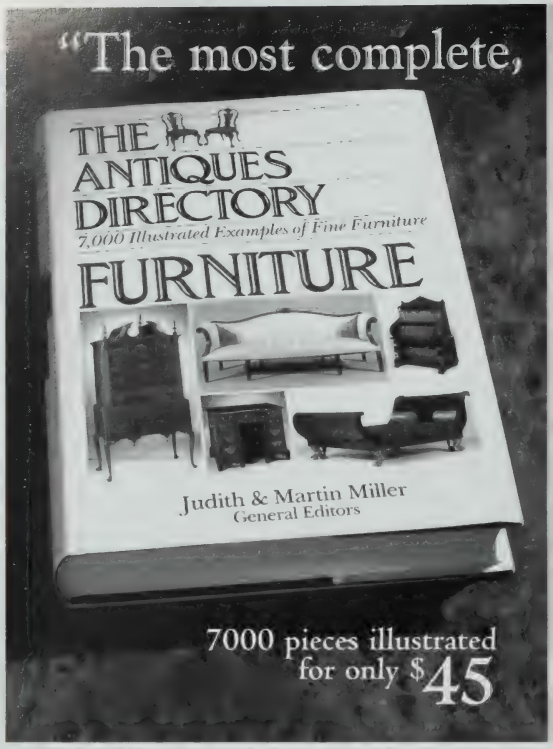
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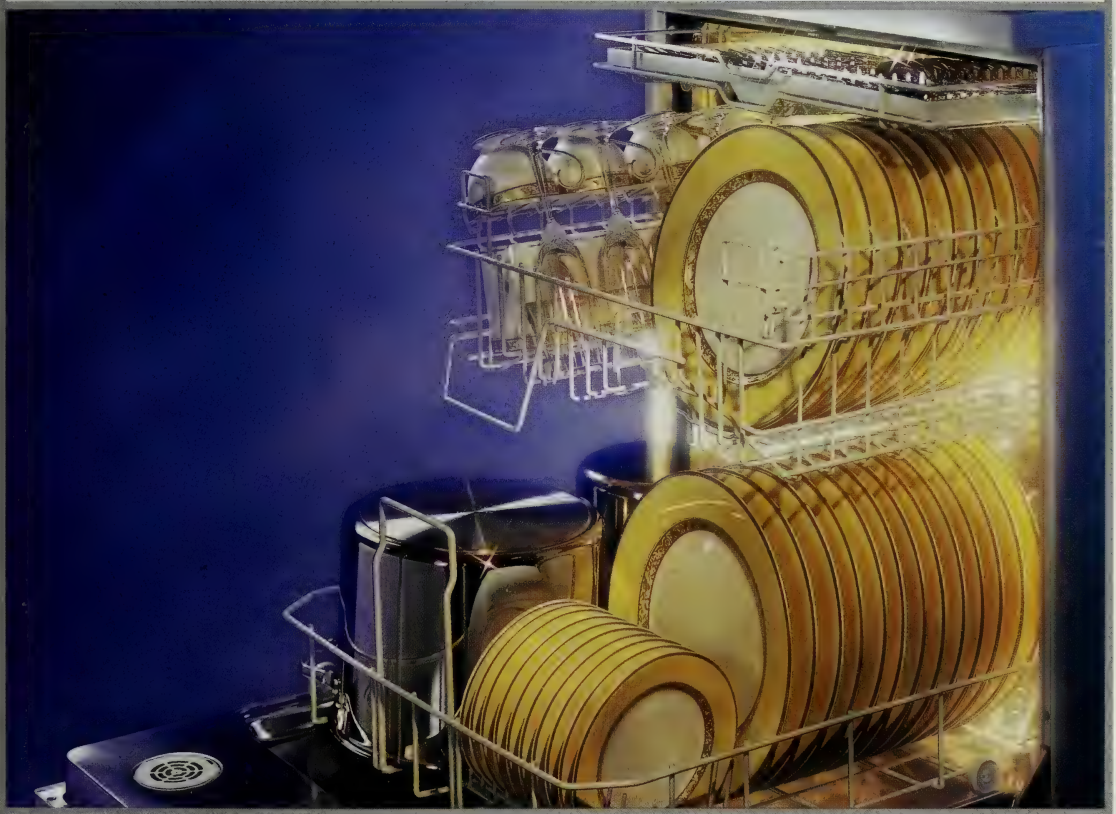
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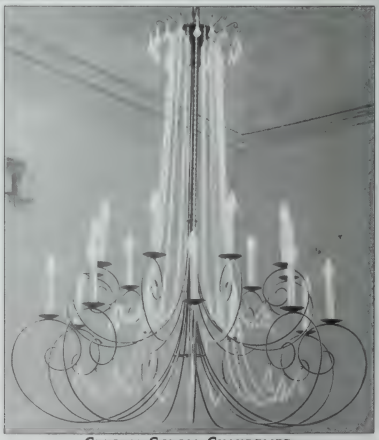
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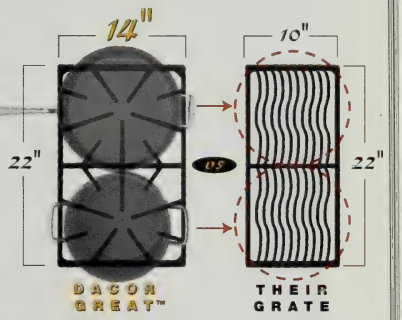
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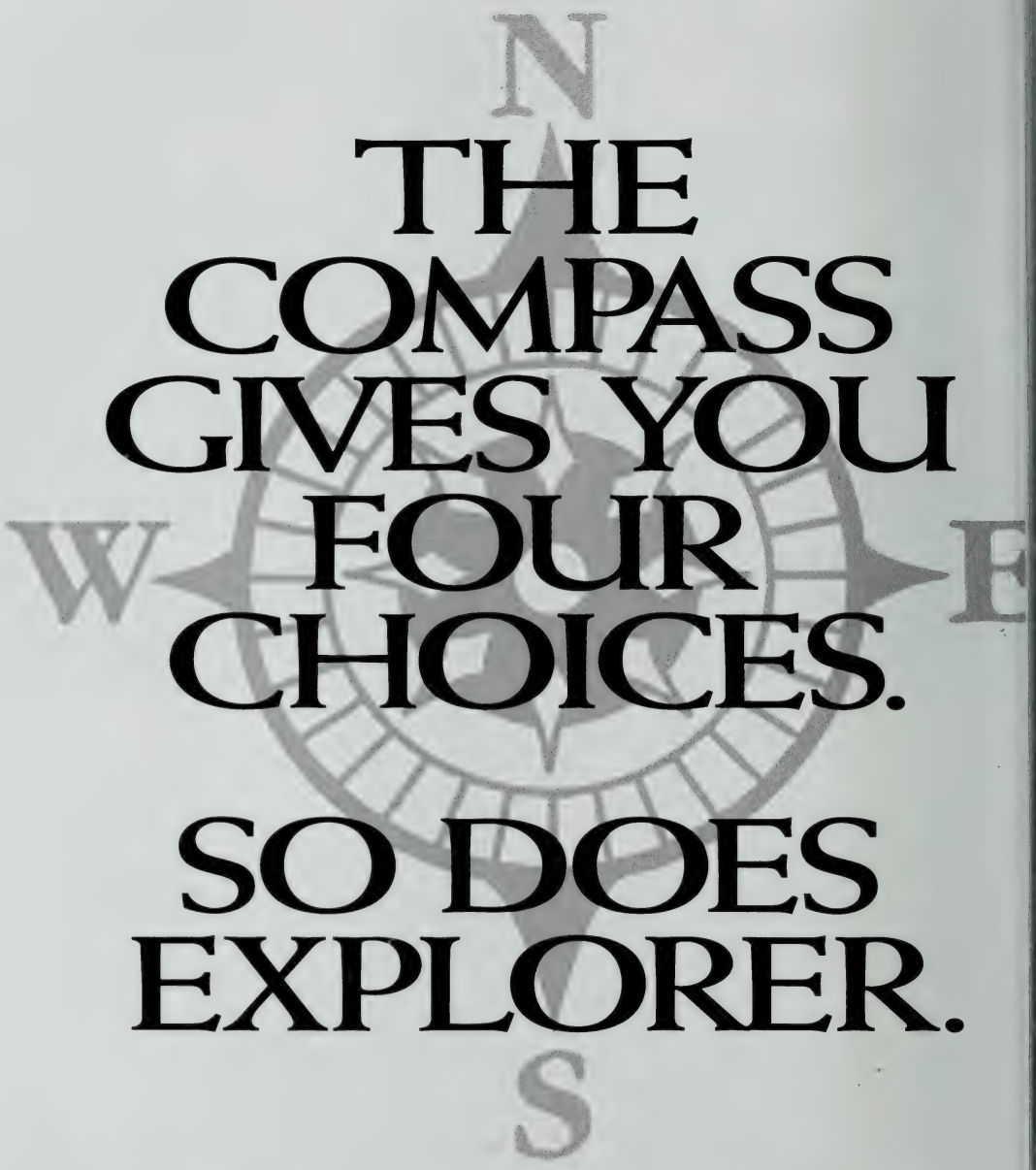
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"My husband and I saw two images at an art show that were extraordinarily rich and vivid," says Thomas Britt's client. "When we inquired about them, we found that they were stencil prints created from Matisse's collages designed for the 1947 book *Jazz*. We loved the bold design and penetrating colors. Then we found out there were eighteen more prints lying flat in a portfolio, so we decided to buy them too."

When Britt saw the Matisses, he thought, "How wonderful! I can create rooms around them," he recalls.

For the living room of the couple's Manhattan apartment, he chose a bold blue-and-yellow glazed chintz and a blue-and-ivory stripe that pick up the colors in many of the Matisses. "The whole design swung from that," he says.

Having placed the bright blocks of color with the fabrics, "we used a set of eight Louis XVI chairs, which had come from the wife's grandparents' house, to give a rhythm to the space," says Britt. "The chairs establish order in the room; the chintz-upholstered pieces relax it and 'mess it up.'

"Those chairs have an interesting provenance in the design world because the wife's grandparents once engaged the legendary decorator Ruby Ross Wood and her even more legendary colleague Billy Baldwin," he adds. "And it was at that time that the chairs were bought."

In the apartment, the chairs "attend" low tables in three arrangements. (Britt explains that when he was learning his profession an elderly mentor used the word *attend* to apply to straight chairs grouped around a focal point such as a fireplace, a rug or a table.) One of the arrangements of chairs and a sofa looks out onto Central Park through windows that the wife insisted be left undraperied. "I wanted to put swags and jabots around them," recounts Britt, "but she said the view filling the window was decoration enough."

With his customary emphasis on detail, Britt changed the fabric on the backs of the Louis XVI chairs after he saw them at the upholsterer's. "I had put striped fabric on both the backs and the fronts," he says, "and it just wasn't right." Now a blue-and-ivory check complements the original stripes.

Guided by the same reliance on instinct and craft, Britt had the living room walls painted with a number of coats. "We experimented with a lot of shades of yellow in morning, noon and evening light, until we got one that was perfect at any time of day." Similarly, he had the pilasters around the door to the dining room, as well as the room's dado and moldings, painted in three different shades of white.

"My clients wanted a new atmosphere, a new energy," says Thomas Britt of their Manhattan apartment. ABOVE: "The entrance hall floor was designed after one in Potsdam's Sans Souci palace. It interestingly counterpoints the Americana." Nesle Russian chandelier.

"We worked with the art and antiques that the residents had brought from their previous place," notes Britt. OPPOSITE: *The Declaration of Independence*, 1844, by Edward Hicks hangs in the entrance hall above an English mahogany-and-fruitwood desk.


THE ILLUSTRIOUS PATRIOTS OF 1776 AND AUTHORS OF THE
DECLARATION OF INDEPENDENCE. 1844



"The use of red, yellow and blue in the living room was inspired by the stencil prints from Matisse's *Jazz* book, which we displayed throughout." Brunschwig & Fils love seat and lounge chair chintz and pillow fabric. Clarence House check fabric on Louis XVI chairs.





ABOVE: "Many of the apartment's architectural details were already in place when we began," says Britt, who arranged a seating area near the living room's 19th-century English marble fireplace and a stencil print by Matisse.

The dining room itself is aubergine, however. It has only one window, so Britt needed to find a way to introduce light. "In both the living and dining rooms we had many coats of paint layered on the walls to create a high lacquer gloss," he says. The dining room also displays some of the Matisse prints, and Britt notes, "We laid down a hot-pink rug, which picks up some of the pinks in the artwork to add a shot of color." He had three mirrors specially made, two of which are hung opposite each other to reflect light. The Russian chandelier, with

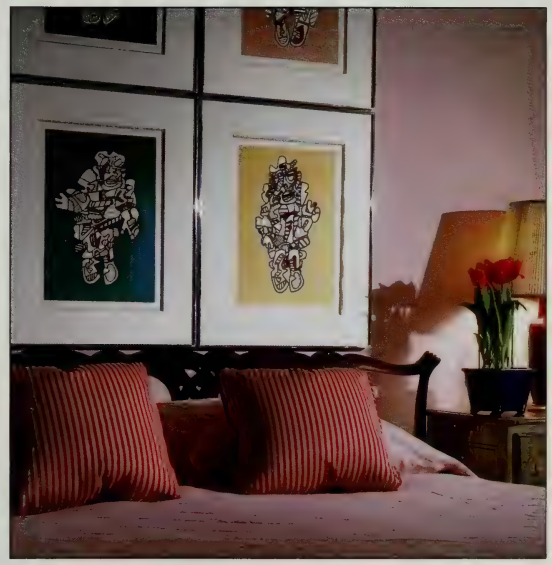
OPPOSITE: "We installed recessed lighting in the dining room to soften the space and painted the walls a rich, glossy aubergine," Britt points out. The Matisse stencil prints are part of a 20-print set from the 1947 *Jazz* book.

WHEN BRITT SAW THE MATISSES, HE THOUGHT,
"HOW WONDERFUL! I CAN CREATE ROOMS AROUND THEM."





"The apartment juxtaposes different periods and styles, the antique and the contemporary." BELOW: Dubuffet prints align on a master bedroom wall. Silk bedcovering and striped pillow fabric, Manuel Canovas. Cowtan & Tout wallcovering.



its many prisms suspended from arched arms, lends an air of "playfulness," he says; the blue of its glass base is repeated in the opaline blue glass candlestick lamps set around the room.

The entrance hall, from which all the main rooms open, also has a Russian chandelier, in addition to American art that, in conjunction with the other pieces in the apartment, makes the owners' eclectic sensibility evident. The art is very different from the Matisse stencil prints or the Dubuffet prints in the master bedroom.

"An interest in things that relate to American history led us to folk art," says the wife. "The combination of modern works and antique paintings seems somehow appropriate to our lives." She is referring to an anonymous watercolor showing an Ohio farmstead and a depiction of the signers of the Declaration of Independence, done in 1844 by Edward Hicks, best known for his numerous versions of *The Peaceable Kingdom*.

The combination of the chandelier, with its deep blue glass bowl and crystals, a floor painted in a complicated geometric pattern taken from Frederick the Great's palace Sans Souci and the folk art puts together "elegance and simplicity," says Thomas Britt. "This kind of sophisticated connoisseurship really represents old New York." □

LEFT: "Window treatments were kept to a minimum so as not to detract from the view of Central Park," says Britt. John Bradley's 19th-century *Boy with Sinumbra Lamp* is displayed above the library's mantel. Brunschwig & Fils banquette and chair fabrics.

ARCHITECTURE

GWATHMEY SIEGEL

A MODERNIST VILLA SET INTO THE HILLS NEAR ZURICH

Text by Joseph Giovannini
Photography by Richard Bryant/ARCAID



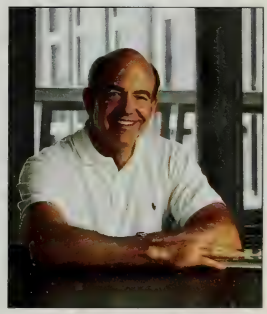
Architect Charles Gwathmey designed a Z-shaped concrete-and-stucco-clad house for Cristina and Thomas Bechtler in Zumikon, Switzerland. LEFT: Barrel-vaulted roofs form prominent overhangs at the front façade.

Some architects never survive their mentors. The genius of Frank Lloyd Wright dominated the creativity of generations of apprentices, most of whom never found their own voice. The great modernist Louis Kahn cast a long shadow over his students at the University of Pennsylvania: Many remain tightly tethered to their master.

Charles Gwathmey's career represents a different problem of architectural survival. Like many designers who came of professional age in the 1960s, the New York architect cut his teeth on the work of Le Corbusier, even winning a Fulbright to study the buildings in person. But when it came to his first major commission—a house and studio for his parents on Long Island—Gwathmey devised an architectural language so evolved from his original inspiration that the pair of structures established a precedent for the design-conscious Hamptons.

After Gwathmey erected the two striking buildings, with their deeply carved, interpenetrating volumes, the issue was not whether he would survive Le Corbusier but whether he would survive himself: That initial project was a hard act to follow, setting a paradigm for architecture as sculptural object on the land. In later, larger commissions, Gwathmey continued to treat the single-family house as a design laboratory—in the de Menil house (see *Architectural Digest*, December 1983), he stratified layers of space from front to back; in the Spielberg guesthouse (see *Architectural Digest*, November 1994), he abstracted vernacular forms—but his parents' house and studio always remained a touchstone. His subsequent houses—molded

The residence is organized as "a cluster of interconnected parts whose overlapping fragments evoke a dense rural village," says Gwathmey (below). ABOVE: An access road approaches the east façade; panels of green limestone articulate the bedroom wing, at right.



"The idea of a reductive architecture was a mutual mandate," says Gwathmey. "There was no hesitation, insecurity or compromise on my clients' part." RIGHT: The front door opens to a double-height entrance hall. At left are the main terrace and, facing it, the living room.



OPPOSITE: The flat portion of the roof, which is constructed of lead-coated stainless steel, is a secondary terrace. The joining of the house's elements, comments Gwathmey, makes an "abstract collage of volumetric intersection."

into cylinders and cubes, fitted with bridges and walkways—looked like architectural dies tooled to contrast with the landscape. Their relationship to the site was a cool one, the earth serving simply as a pedestal.

A recent commission in Switzerland, however, has challenged the basic precepts that have marked Gwathmey's work and sustained his high-profile career. For the architect, it signals a real turn.

Longtime collectors of modern art, Thomas and Cristina Bechtler had, with five children, outgrown their Swiss villa. Unable to locate a suitable contemporary house, they visited an architecture bookstore to find their designer among the monographs. They were committed to modern architecture: Thomas Bechtler, a businessman, is president of the board of trustees of Zurich's Kunsthaus Museum, and Cristina Bechtler publishes books on artists who sculpt landscapes. Coincidentally, Corbusier ("a difficult man," notes Cristina Bechtler in passing) was an acquaintance of Thomas Bechtler's parents.

A publication on Gwathmey Siegel led to a meeting between Thomas Bechtler and Gwathmey in New York (held, in part, at the firm's Guggenheim Museum addition), followed by an invitation to the architect to visit Zurich and the site that awaited his vision.

Set on a hillside in the village of Zumikon, with dramatic vistas of Lake Zurich and the distant Alps, the property demanded a different architectural response than did the flat landscapes of Gwathmey's previous commissions. The ecosensitive building code, which limited the height to thirteen and a half feet above grade and dictated keeping the natural slopes, precluded Gwathmey's notion of sculptural architecture, with its stand-up independence from the ground plane. "No question," he says. "I realized immediately that the size of the house—ten thousand square feet, fourteen rooms—would engage the whole site. So the object-on-the-land idea changed to a building that was *from*—and *in*—the land."

While working on his conceptual model, Gwathmey recognized the opportunity the project represented. "Psychologically, the situation reminded me of when I built my parents' house, which was structured in a barn language that I had to learn," he says. "For the Bechtlers I had to master an entire set of zoning ordinances from scratch, so I was at a place where I was thirty years ago. I felt unencumbered, free of all the historical constraints of our practice. The process was new for me, and I approached it without preconceptions. In an artistic sense, I was totally open."





Taking the idea of a longhouse, Gwathmey halved the building and shifted the two pieces forward and back on the site, linking the front and rear pavilions with a hyphenating element. The hyphen, containing a dining room upstairs and an art gallery below, is itself attached to a two-story cylinder that acts as a knuckle to the rear wing. Each of the main sections—stuccoed masonry structures resting on a concrete base scored in grids—projects into the surrounding yard retaining walls that serve as terraces.

"When you build in the ground, you're also subconsciously making a ruin, with its sense of permanence and enclosure," says Gwathmey. "I shaped the roof to handle Zurich's snows but cut and sliced it, segmenting the forms for an incomplete silhouette."

"We were easy clients for Charles—we had a basic understanding of modernist aesthetics," Cristina Bechtler says. "Still, I pared the design a bit. American architects have a tendency to give a little more richness and detailing, and I always had to say, 'Make it like a schoolhouse.'"

The result is a plain but powerful structure that settles comfortably into the ground, within and from which it moves in great asymmetrical shifts. The contrapposto of the design, each volume playing off the other, creates visual tensions that change through the house and site. What the composition loses in unity, it gains in dynamism: Here Gwathmey has fashioned a full environment rather than an architectural centerpiece.

The choice of paths at the lower-level front door is an architectural tease, a question of either heading straight back through a gallery containing a Donald Judd box and two forceful floor pieces

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OPPOSITE: For the living room, Gwathmey designed the fireplace, with its uplights and expressed flues, as "carved architectonic wall sculpture." The balcony extends the study into the room; the interior windows are to the children's wing. Low table is by Gwathmey Siegel.



LEFT: A perforated stainless-steel ceiling with integral lighting at its ridge defines the dining pavilion. Richard Long's 1986 *Wind Line Across England* hangs in the beech alcove, where the countertop is fashioned of the same limestone used to detail the house's exterior.

"The Bechtlers believe that modern architecture is an art form," Gwathmey says. LEFT: The procession from the entrance to the gallery is marked by concrete columns and a glass-coffered ceiling. Richard Long's stone and wood sculptures and Donald Judd's chrome cube are site-specific.



"The terrace is the central outdoor space," notes Gwathmey. "It anchors the building to the site and sets up the organization." A lap pool and the glazing of the adjoining structures—the living room, at left, and the dining room—make the terrace the most transparent area of the house.



CALIFORNIA COLONIALISM

ANGLO-INDIAN ELEMENTS FLAVOR A WEST COAST RESIDENCE

Architectural Design by Jeffrey Beecroft
Interior Design by Jeffrey Beecroft and Susan Beeson de Havenon
Text by Suzanne Stephens/Photography by Mary E. Nichols



ABOVE: Production designer Jeffrey Beecroft and set decorator Susan Beeson de Havenon employed cinematic techniques in reworking a southern California residence. "In film you're designing for the characters," says Beecroft. "Here, we created an interior for someone who travels a lot—an adventurer."

RIGHT: The living room, with its plantation chairs and Dutch colonial table, is a study in contrasts. "I'd worked with the client on films, so there was a kind of shorthand between us," says Beecroft. "We started with the light: not just how it looks but how it feels." Renaissance Revival cabinet from Leif. Ralph Lauren Home white denim.

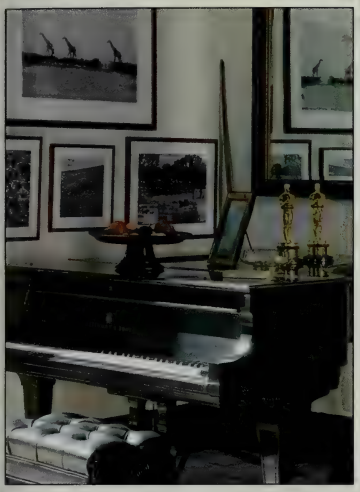
When you design for film, you're thinking about the characters, about moving the action along. You don't have to worry about what's inside or behind the walls—they just have to stay up," says production designer Jeffrey Beecroft. "For this house we thought about how people would move through the spaces, what they would see from certain viewpoints, how the light would fall."

The house in question, a rambling Spanish-Mediterranean bungalow in southern California, was recently redesigned by Beecroft and set decorator Susan Beeson de Havenon. One might expect film designers to concoct something that not only looked temporary but was flashy and speedily consumed at a glance. But if the designers have incorporated their cinematic sensibilities into the project—and even hired studio craftsmen to realize some of their ideas—the house is clearly permanent. As Beecroft notes, "We wanted to create a graceful setting that spoke of a genteel, quiet time."









Still, at the client's request, the redesign proceeded at a film-set pace. As Theresa Wilson, the landscape designer who laid out tropical plantings around the house as well as kumquat, lavender, maple and black bamboo, recalls, "We all collaborated smoothly, which was fortunate, as we had less than a year to do the whole job." Since such renovations usually take at least eighteen months, this abbreviated construction time was a remarkable accomplishment. "We were able to do it because the job was done by people used to the film industry," says Beecroft. "We had trades working on top of trades."

Beecroft, whose film credits include *12 Monkeys* and *Dances with Wolves*, and de Havenon, who decorated the sets for *True Stories*, are trained to think about the quality of light and camera angles and how to establish the mise-en-scène for action. But they wanted to avoid an airless, theatrical interior. "The client didn't want the house to seem decorated," says de Havenon. "In the movies you're creating a fantasy, but a fantasy that looks real. Here we had to make everything livable."

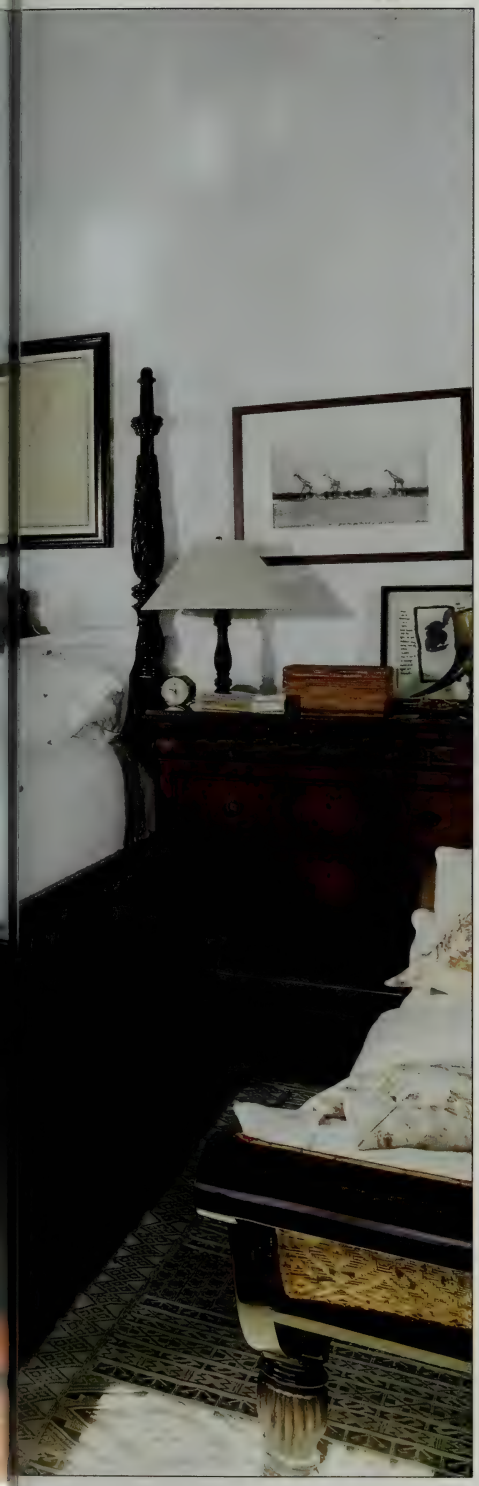
In 1995 Beecroft and de Havenon conceived a summer residence in Maine for the soon-to-be-released film *Head Above Water*. The set-design house had dark floors and furniture along with white walls and slipcovers. Their client visited the Maine set, and he loved the house, says de Havenon. "He wanted us to capture the same idea for him." In fact, furniture from the set ended up in the California place.



OPPOSITE: A painted backdrop, one of a pair from ABC Carpet, hangs in the living room. "The clean lines and informal fabrics make it elegant but livable," says de Havenon. TOP: Peter Beard photographs flank the Steinway piano, which holds the resident's Academy Awards.

ABOVE: "The Anglo-Raj style makes you feel as if you're in another world," says Beecroft, who found the dining room's Indonesian architectural fragment. Photographs are by Marcus Leatherdale. Swedish mirror is from Leif. Ralph Lauren Home glasses and cushion fabric.







Most of the house is spread out on one level along the crest of a hill. The entrance, from a new stone courtyard, opens into a circular vestibule that forms the linchpin of the plan. From there a living room angles off in one direction, the dining room, kitchen and master suite in another, and an additional bedroom wing in the third. Down the hill, adjoining a lower level at the rear of the house, are the pool and the pool pavilion.

When Beecroft and de Havenon first saw the house, they noticed that the rooms were chopped up and the windows were small. The interiors needed to be opened up to enable the spaces to flow more smoothly. The living room was a dark, long and narrow space. Beecroft removed the south and west walls, replaced the existing fireplace and installed ten-foot-high mahogany French doors—which were crafted by studio carpenters—that open onto a newly added terrace.

Beecroft and de Havenon arranged the living room furniture to take advantage of the light and the views. "Sitting in the living room when the sun is going down is extraordinary," says Beecroft. "Light comes straight in and turns gold and amber." The designer spent a good deal of time planning those views. "The client and I would go up to the site to see how the light would fall at different times of the day," he remembers. "And we've opened up the house to the breezes from the south."

LEFT: The master bedroom leads to a new balcony. "The doors and windows were all made by carpenters I'd worked with at Paramount," says Beecroft. Studio craftsmen also redesigned the bed, above which hang an antique map and Peter Beard photographs. Donghia fabric is on the chair and ottoman and the settee at right. Randolph & Hein drapery fabric.

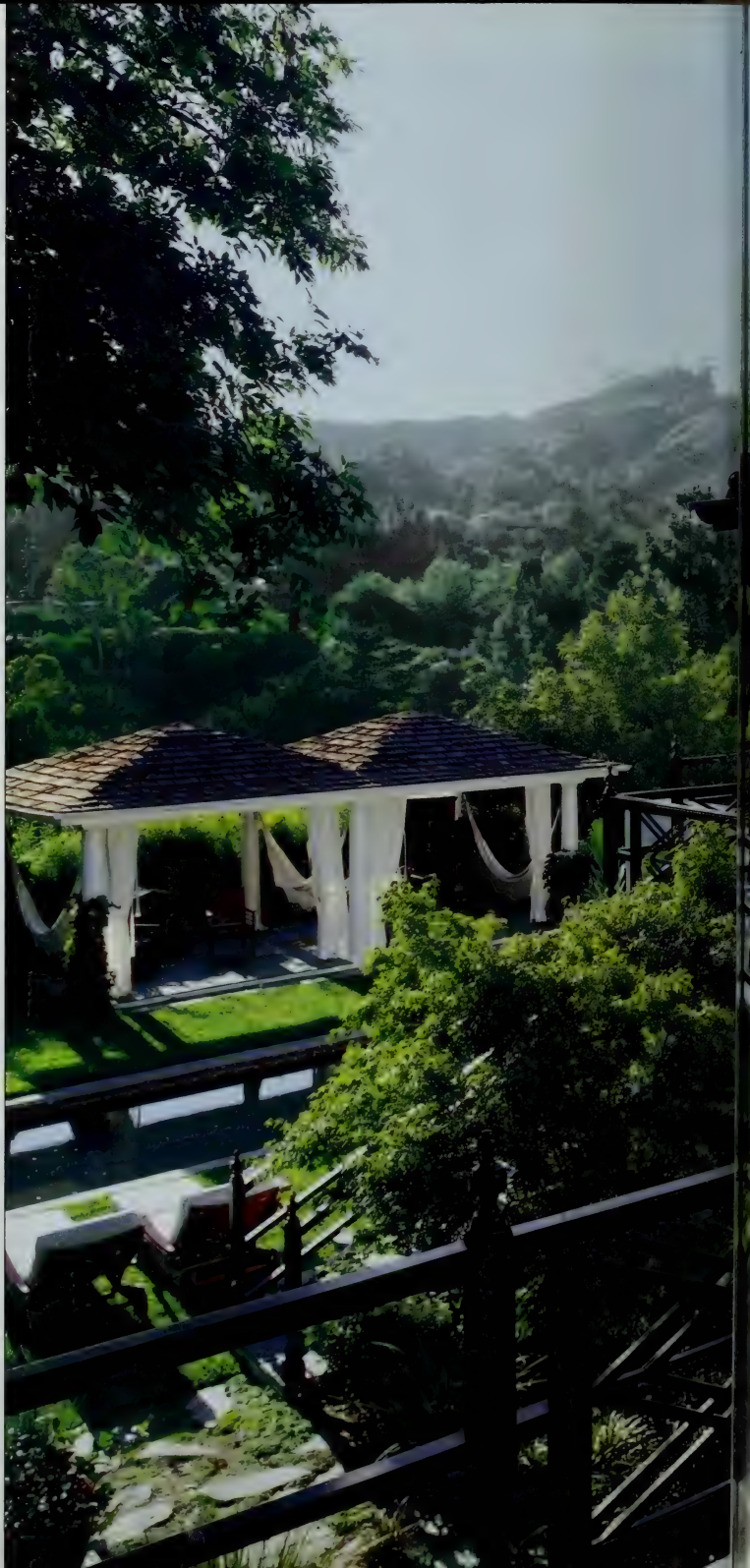
ABOVE: The master bath was opened up to the garden with a window wall inspired by an old Malaysian hotel. At left is a sink base put together by Beecroft and de Havenon. Antique Indonesian basket from Rituals. Paris Ceramics limestone floor. Kallista tub.

"IN THE MOVIES YOU'RE CREATING A FANTASY. HERE WE HAD TO MAKE EVERYTHING LIVABLE."

The living room furniture, including the caned plantation chairs and a nineteenth-century Dutch ebony-and-jackwood table, is very dark, in contrast with the overstuffed chairs and sofa, which are covered in white denim, and the light sisal carpet. "It creates a feeling that's masculine but elegant," remarks de Havenon. Some of the pieces they selected needed to be darker. "We kept staining the furniture darker and darker and making it duller and duller—we hate those shiny finishes," she says. "We'd bring in bad wood and stain it to look like ebony and satinwood," Beecroft adds. "Even if the wood was good but not the right color, we'd stain it."

The dining room exudes the Old World atmosphere of a plantation in Ceylon or Singapore just after the British East India Company arrived in 1819. Along one wall is a nineteenth-century teak architectural fragment that once adorned the façade of a house in Indonesia. "It was originally meant for the master bedroom, but it was just too overpowering there," de Havenon comments. The fragment now sits atop a mahogany-and-glass cabinet of Beecroft's design. "It was an idea that developed as we went along," she explains. "The client likes the sparkle of refracted light from glass, so we put glasses in the cabinet. In other parts of the house, we placed mirrors to reflect the outdoors and bounce light." As Beecroft notes, "The glass makes things start to come alive." He also had a satinwood-and-ebony Dutch colonial linen chest from Sri Lanka converted into a bar. Alongside it is a twelve-foot-long table, custom-made in India, that is surrounded by chairs that evoke those

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A slate terrace—part of nearly 200 feet of terrace added to the house—adjoins the living and dining rooms. Carved columns are from Afghanistan; the railings were made in Jakarta. Landscape designer Theresa Wilson set lush plantings around the swimming pool below.





APSLEY HOUSE RESTORED

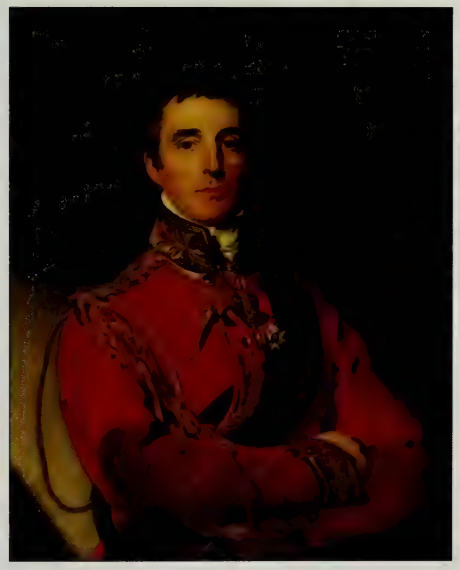
INSIDE THE DUKE OF WELLINGTON'S LONDON MANSION

Text by Elizabeth Lambert/Photography by Massimo Listri





Arthur Wellesley, the first duke of Wellington (below, in a portrait by Sir Thomas Lawrence), lived in Apsley House, which has been restored. ABOVE: Located at Hyde Park Corner, the house became known as "Number 1, London."



LEFT: The Waterloo gallery, where Wellington held his annual Waterloo banquets, was added in 1828 to display his art. Many of the paintings were given to the duke by Ferdinand VII of Spain. The torchères were a gift of Nicholas I of Russia.

Apsley House was the home of Arthur Wellesley, the first duke of Wellington and the hero of Waterloo. Today it's the last great London house with the same family in residence and most of its collections intact.

The rooms that were always backstage are now the private apartments of the eighth duke and his family. The main reception rooms, given to the nation by the seventh duke and open to the public, have recently been restored with infinite care to look as they did at the time of the first duke.

And therein lies an enigma—how to reconcile the soldier and his opulent rooms? Wellington was a man who preferred to sleep in his military camp bed. He liked "early starts and cold meats," and such was his reputation for plain speaking that *Punch* referred to him as the Wrought-Iron Duke: "We cannot but think that Iron Dukes like Iron Pokers are none the worse for just a little polish." When asked whether he was not pleased to be cheered by the mob after Waterloo, he replied: "Not in the least. If I had failed, they would have shot me."



The ceiling ornament in the Piccadilly drawing room dates to 1774, when Robert Adam designed the original house. Wellington commissioned additions from Benjamin Dean Wyatt, who introduced the white-and-gold palette.

Then why did the man of spartan tastes commission a gallery inspired by Versailles? Why did the man of good common sense live in rooms of such haughty demeanor? Although Wellington cared "not a pin" for personal glory, he cared a great deal about the glory due the state. European monarchs and a Russian czar, grateful that their thrones were safe for a bit longer, called him "*mon cousin*," showered him with treasures and came to dine. A "grateful nation" gave him money to create a palatial setting for the hero he had become, and he did so. It was his duty.

Reverence for Wellington ensured that very little in the house changed after his death in 1852. Much has been written tracing its history and aggrandizement from the red-brick terrace house that Robert Adam designed in the 1770s. Wellington's brother acquired



"THE PICTURES SHOULD BE HUNG LIKE POSTAGE STAMPS—THAT'S THE WAY THEY DID IT IN THOSE DAYS."



the house in 1807 and commissioned James Wyatt to make changes and design a library. Wellington bought the house from his brother in 1817 and asked Wyatt's son, Benjamin Dean Wyatt, to design a dining room in the classical taste; eleven years later he asked him to create a new portico, face the house with Bath stone and enlarge it by adding the Waterloo gallery, a room that started a revival of Louis XIV style.

Those successive changes are documented and in meticulous order, and the house is a superb museum of the decorative arts in England. The challenge is to put the man into his rooms.

"He wasn't a stern man, and it concerns me that his person has been progressively removed from the house," says the current duke. "A new joint committee of management includes the family and the V&A, and we've been

ABOVE: Wyatt is believed to have based his design for the striped drawing room on Napoleon's military tent room at Malmaison. The martial theme is enforced with the portraits, which are mostly of Wellington's fellow officers.



Within the private apartments, where the eighth duke and his family live, is the book-lined library, which Wellington called "my room." Much of the furniture is original, including the globe and the desk behind it, where the duke would work standing up.





Using inventories of Apsley House taken in 1854 and 1857 as well as Richard Ford's 1853 book *Apsley House and Walmer Castle*, curators were able to restore the house as closely as possible to how it was when the first duke lived there.



LEFT: In another corner of the library is an Adam fireplace. ABOVE: Two chairs were made in 1837 from the elm under which Wellington stood during the Battle of Waterloo. He was presented with one; the other is at Windsor Castle.

talking about putting photographs out on top of the piano to show the family and the rooms over the years. We have a marvelous lithograph of a ball given by my grandparents in 1902, the two of them with Edward VII and Queen Alexandra, leading a minuet in the Waterloo gallery."

Wellington was an engaging man, and stories about his quick wit are family legend. "My favorite," the eighth duke says, "is the evening he was at a reception given by Louis XVIII just after Waterloo, and as he walked into the room many who were formerly loyal to Napoleon turned away. The king apologized, but he replied, 'Oh, it's quite all right. It's not the first time I've seen their backs.'"

Sir Walter Scott admired Wellington's "table-talk" for "the sweetness and abandon with which it flowed." He cared little about food or wine and tended to heap far too much on his plate, then became so engrossed in conversation that he would forget to eat it.

It was a busy house during the London season, more office than home,

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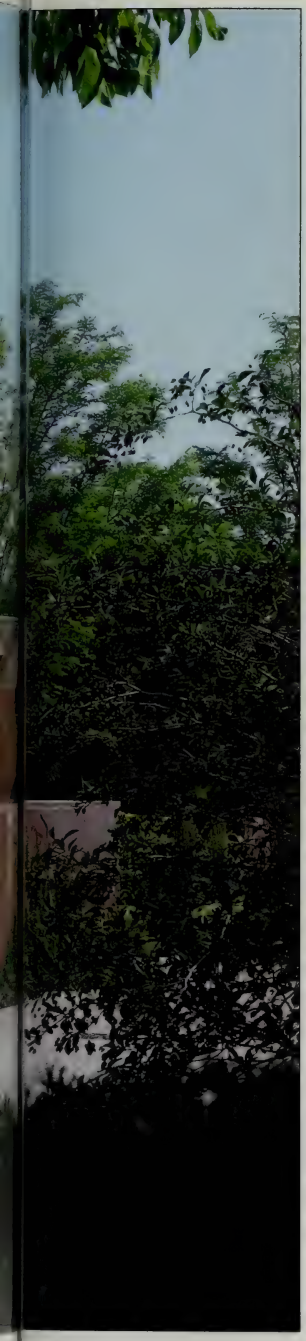


ARCHITECTURE

OLSON SUNDBERG

ECHOING PRAIRIE HOUSE TRADITIONS OUTSIDE OF CHICAGO

Text by Carol McMichael Reese
Photography by Bruce van Inwegen



Architect James Olson's house for Sharon and Leon Kaufman in Highland Park, Illinois, is, he says, a "contrast of weight and weightlessness." ABOVE: Its thick front walls anchor the structure, while horizontal sun screens "float delicately overhead."



The red earth tones of the sandstone-and-concrete cladding "enrich the greens of the foliage," Olson notes. ABOVE: Pavers in one of two courtyards abutted by a colonnaded gallery absorb the winter sun; trees provide summer shade.

Deep in Frank Lloyd Wright country, a house "designed for a new century," as its owners put it, nevertheless sustains the tradition and spirit of the Prairie School. Its solid, angular forms join with the earth, becoming an extension of it. Its strong horizontal lines echo the flatness of the terrain and the architectural style that most defines this heartland landscape.

The house represents the latest venture in the Midwest for Seattle-based Olson Sundberg Architects. Chicagoans Sharon and Leon Kaufman were drawn to the firm after studying—in publications and in person—its design solutions for sites of commanding natural beauty as well as its work with private art collections (see *Architectural Digest*, February 1990 and August 1994). The couple, seeking a house that would refocus their lives on both art and the outdoors, selected a lot in a newly developed section of undisturbed prairie in Highland Park—a northern Chicago suburb—and asked James Olson to appraise it.

As the three of them explored the property together, Olson was particularly impressed with the development itself: "an exceptional example," he says, "of how to carve up an ecologically sensitive zone for homesites—it's how people in the future will be able to keep the land we have left and allow for a certain urbanization." The architect recommended that the Kaufmans purchase a two-lot site near their original choice, one that instead fronted a secluded cul-de-sac, backed up to a small river and fanned out to an adjoining nature preserve. "The edge of that amazing place evoked for me wild parks in Kenya, where the animals come right up to the salt lick," Olson remarks. Standing on the lot that he favored, he envisioned a single-story house with low, spreading wings that planted itself firmly on the land. It would have a welcoming yet relatively formal street presence and an expansive rear façade that embraced prairie views.

"I knew this couldn't be a strictly ecological house," says Olson, an ardent environmentalist whom people sometimes mistake for a "green" architect. "Eighty-five hundred square feet for two people is not a concept grounded in conservation and ecology. But it's a 'nature' house. Many people will pass through it and come away

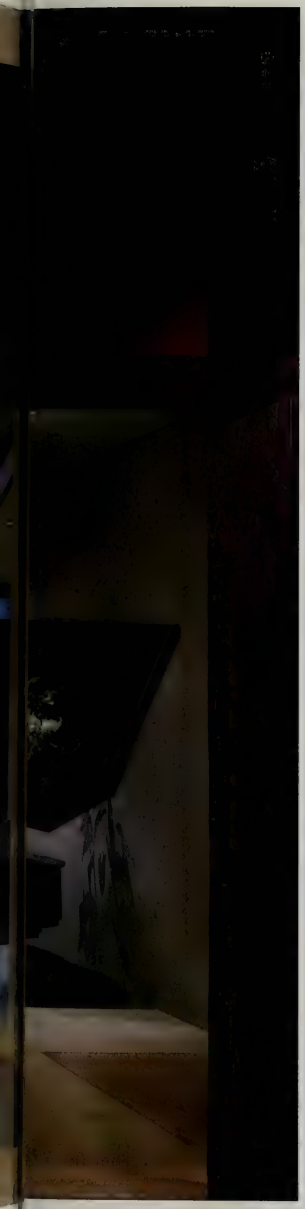


A "saturation of color and material" in the entrance hall, says Olson, "dramatizes the straight-ahead prairie view." In the living room, a Fernando Botero sculpture stands on the house's main axis; at right is a 1961 Kenneth Noland oil. Geoffrey Bradfield, who furnished the interiors, designed the sofas and chair, all covered in Clarence House fabric.

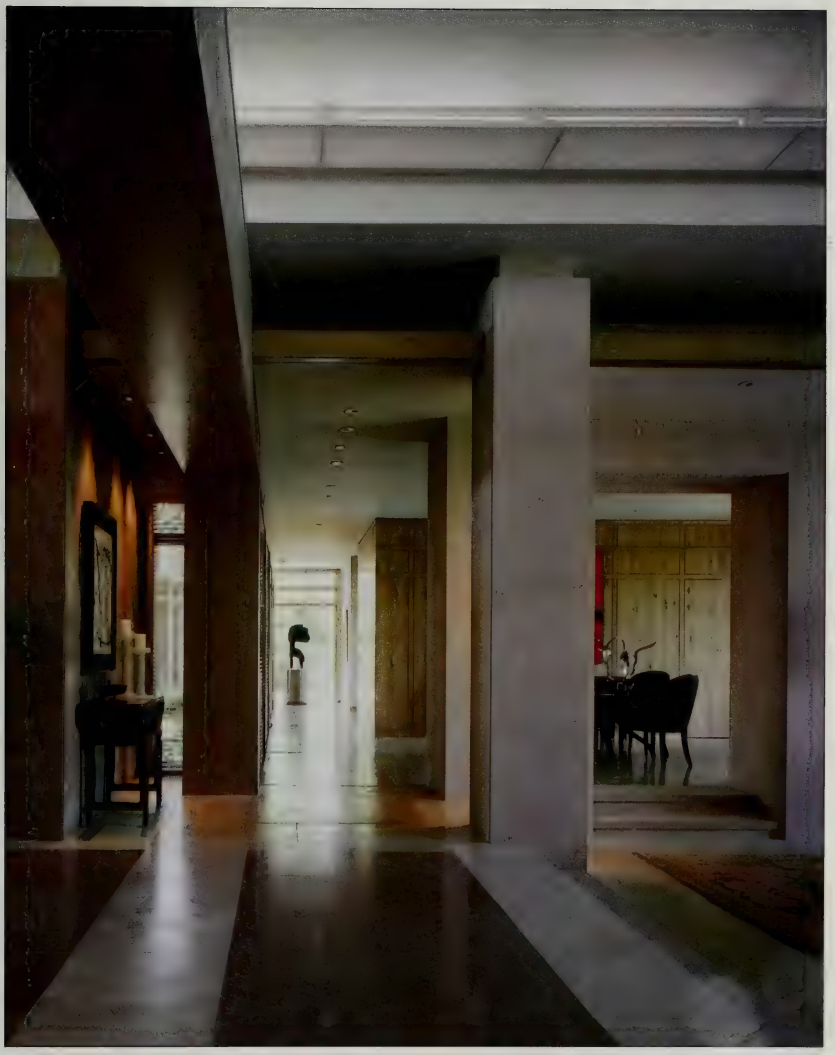
with a much greater sensitivity toward the surrounding wilderness."

In its massing and materials, the residence makes simultaneously assertive and sympathetic gestures to the environment. Although dense exterior walls of red Colorado sandstone and concrete tinted earth shades affix the structure to its base, rows of seemingly detached roof planes hover overhead, mediating its bulk. It was in response to the vast horizon that Olson designed the house to "both hunker down and stretch upward," he says.

The architect explains that his ideas for the interior grew from an image of "walking in the front door and having your eye not linger on anything but the landscape on the other side." With design collaborator Richard Sundberg, he put the entrance hall and the living room at the nexus of the plan in a formation whose visual destination is, indeed, the prairie. The living room is the core of the



The pierced walls aid circulation and distribute light, enhancing the house's function as a backdrop for art. BELOW: The long axis is the colonnaded gallery that extends past the entrance hall, at left, and the dining room to the west terrace.



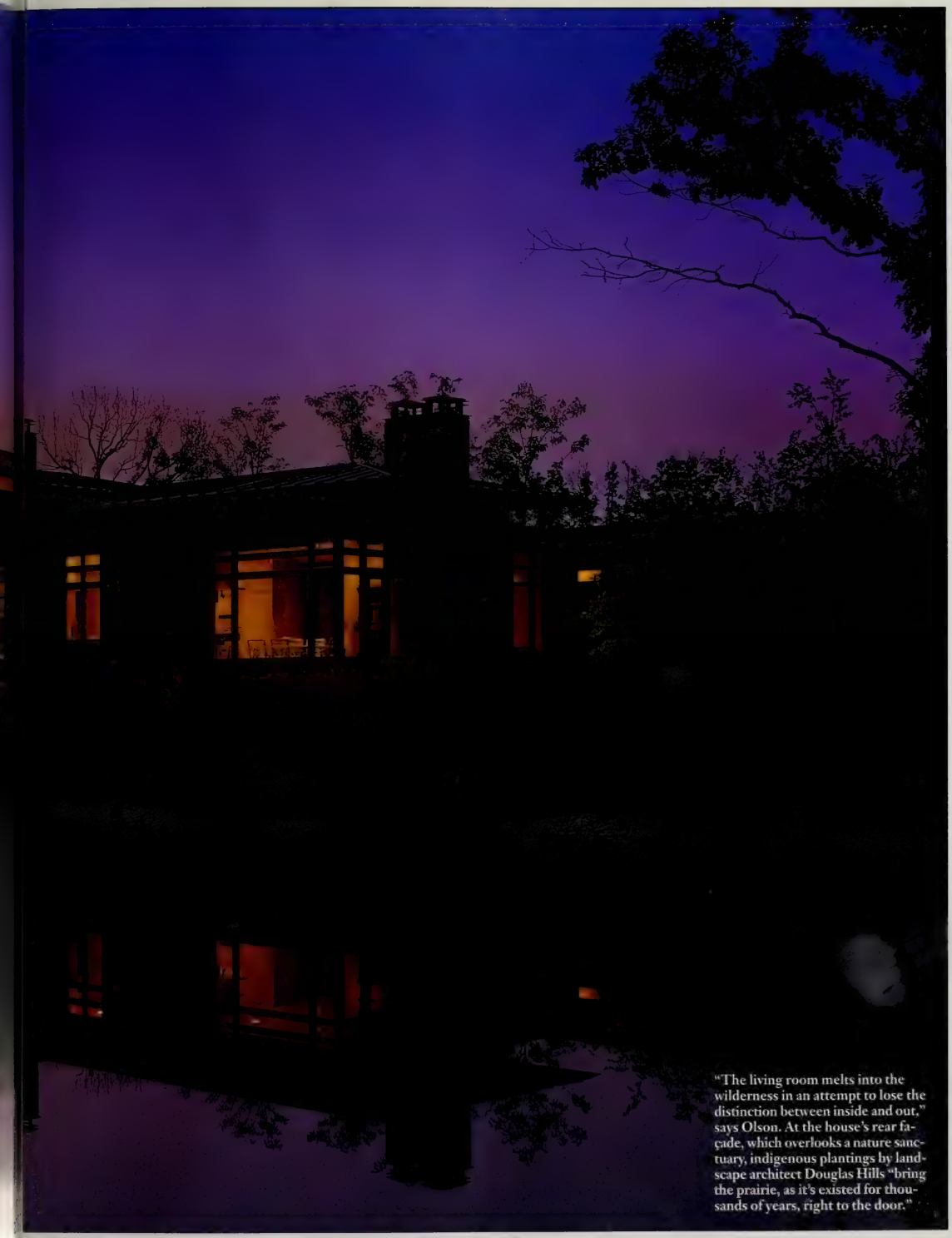
house: Two main areas—the dining room, to the west, and the similarly sized library/media room, to the east—are adjacent. The living room feels freed up and "outside"; by contrast, the flanking rooms are more wrapped and secure. The entrance hall, too, has a degree of enclosure that immediately sets it apart from the comparatively unrestrained main space.

A colonnaded gallery runs the length of the house, cutting between the entrance hall and the living room, making a cross axis. Twin courtyards abutting the gallery lie on the entrance side; they allow interior vistas and serve to organize activity zones.

Olson's primary intent with the house's central area was to create a sense of openness. He layered the glass of the picture window to give the illusion that no barrier separates the interior and the river and prairie. He pared away the ceiling to reveal a higher volume; two cantilevered panels of stretched translucent fabric screen clerestory windows, advancing what Olson describes as a "weightlessness-to-infinity" effect. Daylight plays across the canopy, and the sensation is of a light-and-space construction—so that the house, designed in large measure as a congenial setting

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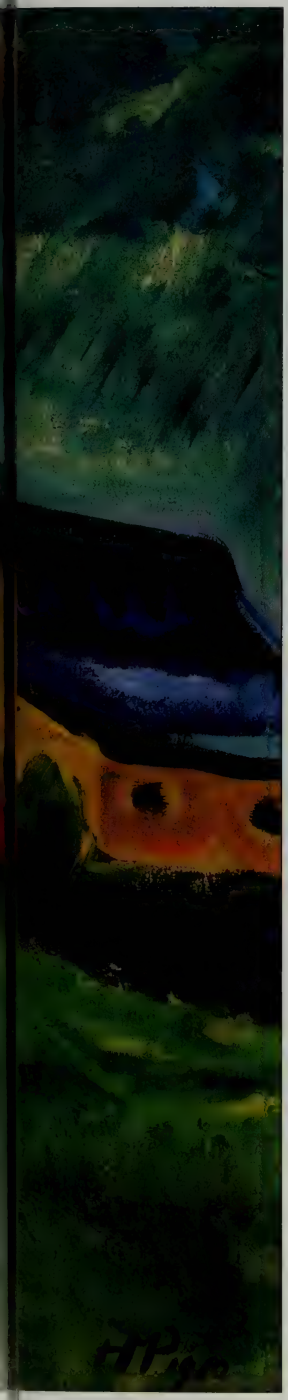


"The living room melts into the wilderness in an attempt to lose the distinction between inside and out," says Olson. At the house's rear façade, which overlooks a nature sanctuary, indigenous plantings by landscape architect Douglas Hills "bring the prairie, as it's existed for thousands of years, right to the door."



PAINTING

COMPELLING WORKS TAKE THEIR PLACE IN THE FOREFRONT OF MODERN ART





By Deborah Solomon

MEADOW'S EDGE NEAR MORITZBURG

LEFT: Hermann Max Pechstein, 1910. Oil on canvas; 27⅞" x 31⅛". Breaking with traditions of strict realism, Pechstein and other Expressionists used color as a powerful means to communicate inner states of mind. Leonard Hutton Galleries, New York.

ROOF THATCHER

ABOVE: Karl Schmidt-Rottluff, 1921. Oil on canvas; 35⅝" x 30". Schmidt-Rottluff studied architecture before cofounding the Expressionist group the Brücke (Bridge) in 1906. Galerie Utermann, Dortmund, Germany.

Anxiety wasn't invented in the twentieth century. But anxiety worship was. No sooner had this century begun than the German Expressionists were turning out pictures notable for their agitated brushwork and shrieking color—a kind of nervous breakdown in pigment. The paradox is that by courting disorder they created a new order, an art brotherhood of Sturm und Drang.

For all of its acknowledged historical importance, German Expressionism has not received its full due. Max Beckmann, Ernst Ludwig Kirchner and Emil Nolde have been mentioned frequently in recent years, but Expressionism as a whole fails to command the wide popularity of the other great modern movements. Perhaps that's because it lacks a central personality, a Monet or a Picasso to lend it brand-name cachet. So, too, it lacks a central city: In the years before World War I the German art scene was splintered between Dresden, Berlin and Munich, and artists were constantly packing their suitcases and boarding a train for someplace else.

Another reason German

MANY ARTISTS OF THE BRÜCKE WERE TRAINED AS ARCHITECTS.



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AUTUMN SEA XVI

ABOVE: Emil Nolde, 1911. Oil on canvas; 29" x 35". In a series of interpretations of tumultuous seas, Nolde employed vigorous brushstrokes and bold colors to depict the waters' turmoil, reflecting his own mood in the process. Christie's, London.

HEAD OF A GIRL

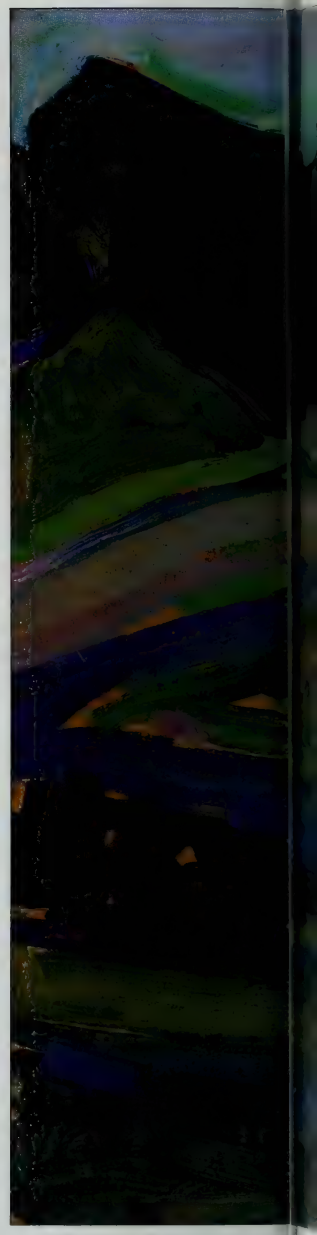
BELOW: Alexei von Jawlensky, 1916. Oil on linen; 14" x 10⅝". Jawlensky's portraits were influenced by Russian religious icons; but instead of uniform expressions, his paintings presented a variety of emotions. Achim Moeller Fine Art, New York.



Expressionism is hard to get into clear focus is the variety of styles it encompasses. Beckmann's urban nightmares, with figures crammed into claustrophobic spaces, inhabit an altogether different realm than do Gabriele Münter's color-rich dreamscapes. And Kirchner's lurid café dwellers neither know nor care about the spiritual yearnings that led Wassily Kandinsky to blaze his amazing trail toward abstraction.

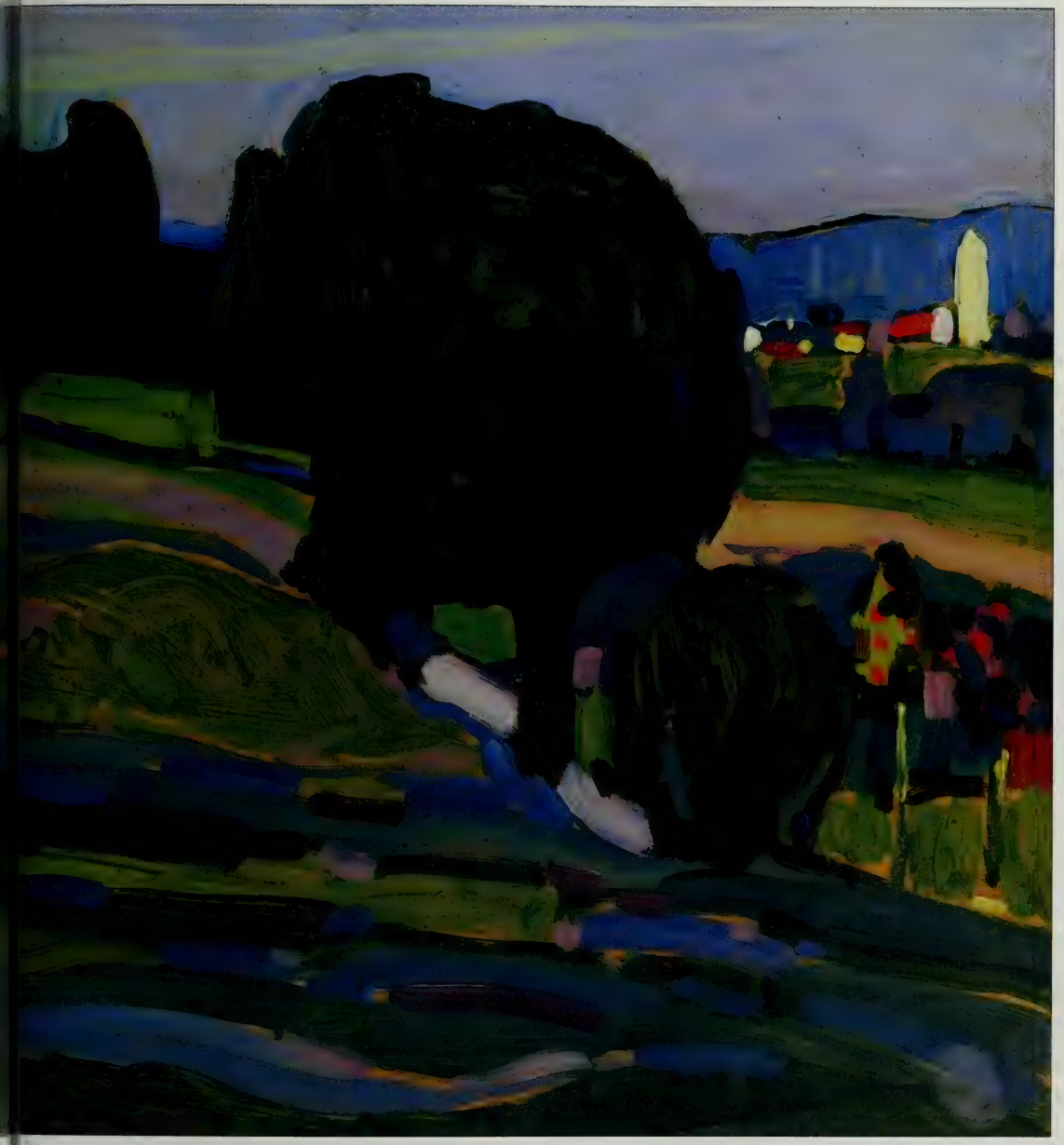
Still, German Expressionism is among the high points of modern art, and as the century draws to a close, it is easy to feel nostalgic for its dewy beginnings. Those who think the movement deserves credit mainly for spawning Neo-Expressionism—the 1980s revival that turned so many SoHo neophytes into instant masters—need to think again. "Creating visions is a Godlike act," the Expressionist sculptor Ernst Barlach asserted in 1906, and, in spite of the inflated tone of his comment, he and his friends did remake European art, or at least rough up the smooth, measured surface of French tradition.

Expressionism officially got under way in 1905, when the group called the Brücke (Bridge) was founded in Dresden. Its members, astoundingly, had virtually no training in art. Rather, Kirchner and his circle—Erich Heckel, Karl Schmidt-Rottluff and Fritz Bleyl—were students of architecture. They were still in their twenties when they finished their studies at Dresden's Polytechnic Institute and banded together in open revolt against the bourgeois ethos of modern culture. The artists weren't sure what they were for, but they knew what they were against: realism, Jugendstil and especially Impressionism, which they dismissed as a bouquet of pleasing colors



to be hung over the sofa.

Of all the members of the Brücke, surely the most gifted was Kirchner, a mercurial Bavarian whose jittery, angular figures come the closest to defining what we think of as typically Expressionist in art. He considered van Gogh and Munch the leading ex-



amples of artists driven by inner necessity, and in his own work he brought their over-the-top emotionalism to scenes of streets, city squares and cafés. It was Kirchner who drafted the Brücke's manifesto ("We call all young people together..."), a document that would later be criticized as a generic avant-garde tract. But then the work of artists is meant to be seen and not heard.

Every group has its businessman, and the Brücke was no exception. Heckel, a mild-mannered Saxon, took care of practical matters, renting an empty butcher shop in a working-class section of Dresden that served as the artists' communal atelier. There, in the Berliner Strässe, the artists produced their paintings, carvings and woodblock prints. Strongly influenced by the Middle Ages,

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LANDSCAPE WITH DARK TREES

Wassily Kandinsky, 1908. Oil on pasteboard; 13" x 16½". Kandinsky said that he "felt much more at home in the realm of color than in that of line" and eventually became one of the first proponents of abstraction. Galerie Jan Krugier, Geneva and New York.



Architecture by Alan Wanzenberg/Interior Design by Jed Johnson
Text by Michael Frank/Photography by Billy Cunningham

FANTASY AT TWIN FARMS

FIVE NEW COTTAGES ENHANCE THE VERMONT INN

"Twin Farms was a pivotal project in our careers," says architect Alan Wanzenberg of his collaboration on the Vermont inn with his late partner, designer Jed Johnson.

LEFT: Log Cabin is one of five new cottages added to the inn, which was owned from the 1920s to the 1950s by novelist Sinclair Lewis and Dorothy Thompson.



Nowhere is Jed Johnson's range as an interior designer more thoroughly or exuberantly demonstrated than in his work on Twin Farms, an inn in Barnard, Vermont. The late designer and his partner, architect Alan Wanzenberg, oversaw the renovation of the hotel's main house and construction of three guest cottages in 1993; last year they completed five other distinctive cottages.

Inn, however, is too homespun a word for Twin Farms. Under the ownership of the Honolulu-based Twigg-Smith family and the management of Shaun and Beverley Matthews, Twin Farms has set out to become one of the most exclusive, if unassuming, hotels in America, and the architecture and design go a good way toward meeting that goal.

Twin Farms is a property with history. The original two farmhouses, one eighteenth century (which has since burned), one nineteenth—hence the "Twin"—were acquired in 1928, together with three hundred surrounding acres, by novelist Sinclair Lewis and his wife, journalist Dorothy Thompson. The Vermont retreat was the first and, it turned out, the only real house the Nobel laureate would ever own.

In times both rough and smooth, Lewis thought of the farm with longing and looked to it for solace, envisioning, as he wrote his wife, the "apple trees, and flaming lilies, and the moon over the low mountains and you and me . . . and lamplight and lots of books." For her part, Thompson confessed to Lewis that she felt that Twin Farms was "the best expression in life of both of us—beautiful, comfortable, hos-

"We wanted the cottages to have some humor, to reflect the personality of the owners, who collect folk art," says Wanzenberg. OPPOSITE: Johnson and senior associate Vance Burke carried the canine theme inside Log Cabin. On the sofa is a circa 1880 carriage robe from Laura Fisher Antiques.

ABOVE: *Cave Canem*, a 19th-century Italian tile picture, hangs over the cabin's bed. Dog-head chandelier from John Rosselli. Paw-print rug by Patterson, Flynn, Martin & Manges. Bedcovering and drapery fabrics by Cowtan & Tout. Sofa fabric from Clarence House.



LEFT: "We had to do more than just make a nice country inn," says Wanzenberg, who, with project architect Scott Cornelius, devised a gambrel roof for Barn. BELOW: A sea dragon beam extends into Barn's Scandinavian-style living area. Wood deer head by John Rosselli. Bowls and throw from Laura Fisher Antiques.

pitable and unpretentious."

In their expansion of Twin Farms, Johnson and Wanzenberg were clearly guided by Thompson's words and the precedent of the couple's tenure generally, although they infused the property with a subtle but unmistakably cosmopolitan flavor that is not in the least characteristic of rural Vermont. Here, too, the Lewises can be imagined to have made a contribution—their guests, after all, ranged from H. L.

RIGHT: Sandstone floors and patinated plaster convey a Tuscan theme in Woods's living area. *Twigg* by David Bates is an homage to the owners. Round table in foreground, Reymer-Jourdan. Green fabric on pillows and armchairs, Brunschwig & Fils. Patterson, Flynn, Martin & Manges rug.



Mencken (who came only when he was assured he would not have to play tennis or go for walks) to Rebecca West to a young Henry Kissinger, and Dorothy Thompson was an adventurous traveler.

But on the whole the new cottages take Twin Farms in a fresh direction. In these meticulously realized buildings, hotel science has been expertly crossed with the artistry of architecture and interior design and topped with a dollop of fantasy. The goal, says Wanzenberg, was to create "a strong visual memory": hotel rooms, in other words, that guests would not soon forget.

First came the practical. Superb hotel rooms are a more comfortable and flawlessly functioning environment than can ordinarily be sustained in day-to-day life, and Wanzenberg and Johnson were presented with an array of requirements to help achieve that perfection.

In each cottage there had to be separate access and hidden closets for housekeeping; both the fireplace and the television had to be visible from the bed; walls had to be painted rather than upholstered, lest the fabrics retain any traces of cigarette smoke; discretion and privacy were primary, which meant that doors had to close



RIGHT: In Woods's oak-paneled bed alcove is *The Trail* by David Moriarty. In front of the bed, which has a leather-and-nailhead headboard, is a pair of circa 1930 French wrought-iron-and-leather X-stools from Reymer-Jourdan Antiques. Bedcovering by Schumacher.



ABOVE: "We hoped to give guests an experience they wouldn't commonly have in New England," says Wanzenberg. Meadow, a vernacular cottage, has twig latticework.

BELOW: In Meadow's Moroccan-inspired interiors, an Anglo-Indian barley-twist table from Yale R. Burge sits in a tile-covered corner. Brunschwig & Fils chair fabric.



off various sections of the suite at any given time. The owners insisted on generous and varied closet space; sumptuous baths, where tubs had a view to the landscape; an area in which tea or coffee could be prepared; and, in order to take full advantage of the setting, a screen porch. For structures that basically consist of one room with a dressing area and a bath, the floor plans, Wanzenberg says, are "surprisingly complicated."

The cottages are complicated in another sense too: Wanzenberg and Johnson did not feel they should create a signature for the exterior architecture. They chose to subordinate the cottages to the main house, whose New England farmhouse vernacular set the style: wood siding relieved by touches of latticed wood; copper or metal roofs, which help make a heavy accumulation of snow manageable; and a basic palette of soft grays and warm whites with trim occasionally heightened by the addition of such other classic New England colors as dirty blue, barn red and hunter green.

If the exteriors are sobriety and respectfulness distilled, the interiors erupt in pent-up energy and invention. "We wanted guests to enter into different stylistic worlds, fantastical worlds," Wanzenberg says. "We wanted it to seem as if someone had had an *idea* about a place or a period and then began imagining it. Jed never meant for the interiors to be authentic. They're utopian. The whole experience of Twin Farms is."

Consider the cottage that's

"WE WANTED GUESTS TO ENTER INTO DIFFERENT STYLISTIC WORLDS."



"We decided to heighten the experience inside each cottage—to create a dramatic change, a visual feast," notes Wanzenberg. Meadow's tented ceiling is of shaped plaster. Fonthill fabric on wicker chairs, which are from Grange.

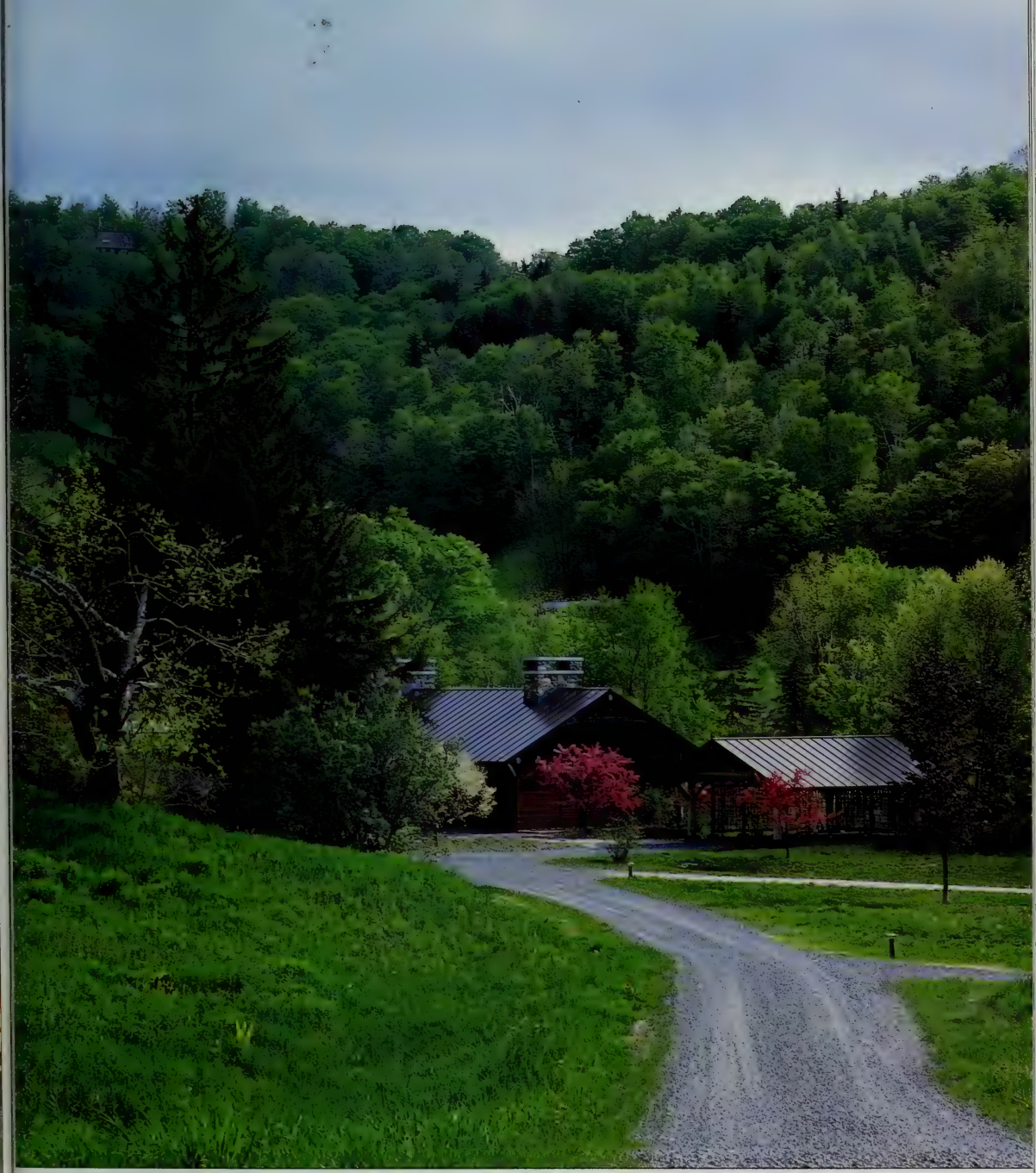


known as Woods, the first of the new group to be completed. The gravel parking court, stonework, restrained siding and deliberately plain window shutters are no preparation for the elegant Tuscan-inflected interior that opens up beyond its unprepossessing front door. A narrow entrance hall leads to a substantial room with a barrel-vaulted ceiling, which sets the cottage's Italianate sensibility. This continues in Johnson's use of colored plaster walls, sandstone floors, an iron chandelier, tooled leather headboards and eighteenth-century Italian furniture.

In Log Cabin, the transition from exterior to interior is less dramatic, but what the cottage lacks in drama, it

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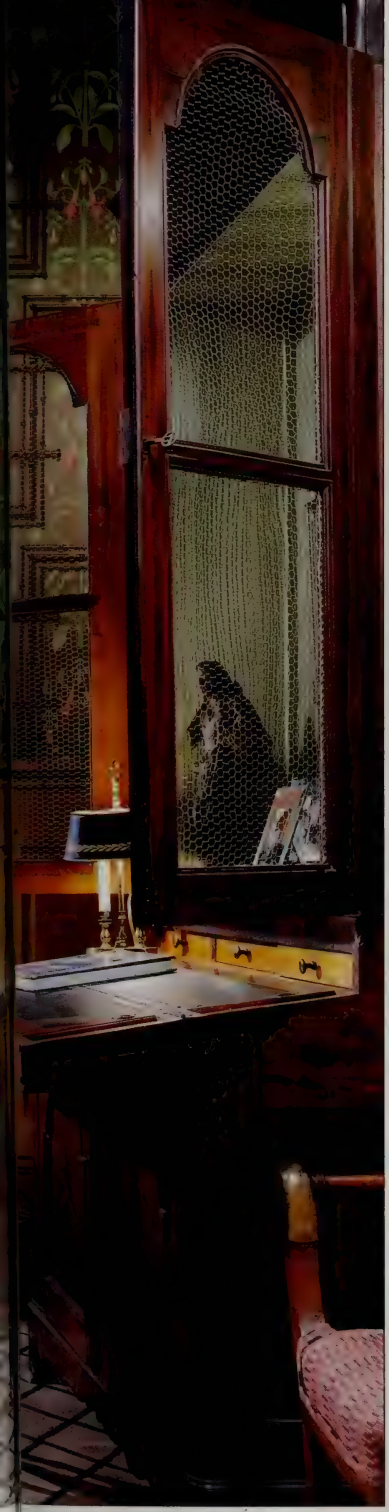




OPPOSITE: A ceiling of handwoven ash and plaster walls with hay rubbed into the finish define Orchard's Japanese-style living room and bedroom, which are separated by an ash divider. Cowtan & Tout animal-print bedcovering.

ABOVE: "Neither Jed nor I had a predisposition to a style, which was useful for our work on Twin Farms," says Wanzenberg. "We both loved history in a way that respects a certain tradition and quality of detailing and craftsmanship."

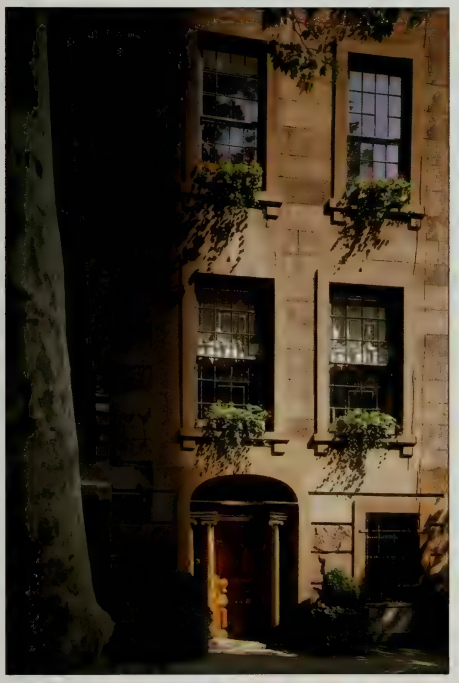




Interior Design by Sarah McNeal Few
Text by Jesse Kornbluth
Photography by Durston Saylor

MIXED MEDIA IN NEW YORK CITY

JOURNALIST TOM WICKER AND TELEVISION PRODUCER PAMELA HILL'S BROWNSTONE





LEFT: Tom Wicker, author of *Tragic Failure*, and Pamela Hill, a senior executive producer for CNN (above), worked with Louisville-based designer Sarah McNeal Few to update their New York brownstone, which dates from 1876.

FAR LEFT: The 1740 paneling in the second-floor hall was added in a 1910 renovation. The English bureau-secretary is 19th century. Few had the bookcases in the library beyond crafted on-site. Clarence House chintz. Stark carpets.

In a time when a book contract may contain more zeroes than a movie deal, it's no longer astounding when a writer buys a town house, an estate or half a county. But in 1974, when *New York Times* columnist Tom Wicker and his wife, television news producer Pamela Hill, began to think about a larger home for their family, a house on the Upper East Side of Manhattan was an unattainable fantasy. Houses were for publishers, not writers. Writers lived, like the Wickers, in two floors of a brownstone and considered themselves lucky.

Three remarkable events changed that.

In 1973 Tom Wicker had published a novel called *Facing the Lions*. To his surprise and delight, the book rocketed up the best-seller list, topping out at number three. A lucrative paperback sale followed. "Tom was feeling very optimistic," his wife says.

Next, the infrastructure of New York City fell apart all at once, and a great many otherwise intelligent New Yorkers fled the city. With their flight, the bottom dropped out of the Manhattan real estate market. And even fools weren't rushing in to buy.

The third and key event was a friend's mention of a nineteenth-century brownstone just around the corner. Suddenly flush and uniquely bullish, Wicker rushed over and knocked on the door. The owner, who had lived there for half a century, showed him around. Through-

out the house, there were cords hanging from the lights; the toilets also had pull cords. But the place was authentic, never abused, clearly capable of restoration.

Wicker offered to buy it on the spot.

"That would be fine," the owner said. "But I want no agents or lawyers. And I do have my price."

Wicker asked the price.

"It was within my means," he recalls. "I almost fell over."

Soon after the Wickers closed the deal, they discovered that much of the woodwork, including the front door, dated from 1740—courtesy of a 1910 renovation. Indeed, the second floor, with mullioned windows and columns that look like glazed oak, seems like an entranceway to another time. But the floor below was a warren of rooms—the old staff quarters. With architect Michael Rubenstein, the couple reorganized the first-floor spaces. And then they pretty much ran out of money.

"We lived with nothing on the first floor for quite a while," Hill says. "We were young."

But it came to pass that the Wickers decided to give a dinner party for A. M. Rosenthal, the executive editor of the *Times*. "We raced out and bought any kind of furniture that looked okay and could be delivered in a week," Hill says, with a laugh that's halfway between amused and rueful.

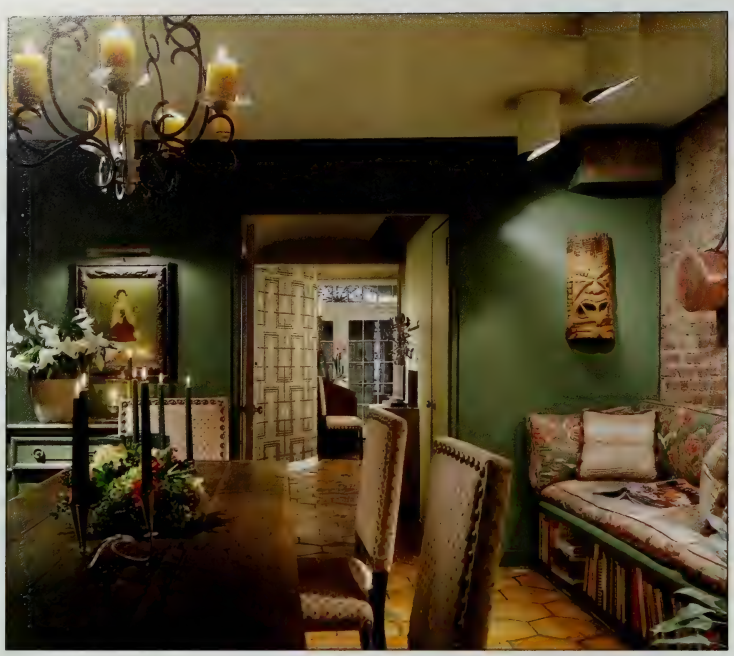
In 1986 that furniture no longer suited them. And Hill and Wicker were in a position to do something about it. She had advanced to the top of the ABC news division (she's now a senior vice-president and a senior executive producer for CNN), and he had published a shelf of books that had achieved that rare double feat: They were not only bought, they were read. Kathy and Harvey Sloane, their close friends in Louisville, Kentucky, said they had just the designer for the Wickers, and because Harvey was the mayor and Kathy ruled over a perfectly done old house, the Wickers asked Sarah McNeal Few to take on their brownstone.

Few does not merely happen to wel-



"I like nothing more than to work at home in front of a big fire," says Hill of the living room. An Audubon print is at left; at right is a Chagall lithograph. Few had the 1740 woodwork restored, painted and glazed. Nesle chandelier. Brunschwig & Fils ottoman and shade fabric.


MEXICO



come assignments in old houses—she also lives in one. It's her parents' house in Louisville, the house in which she was born. She's had no formal training as a designer, but she hasn't needed it—her great-aunt and great-uncle were clients of French and Company and Charles of London, and her parents were passionate collectors. That continuity has extended to her clientele ("I've had several families in New Orleans for twenty-five years") and her staff ("Some of my craftsmen have been with me

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LEFT: The dining room features a devil's mask that Hill found in Bolivia and a Mexican primitive oil. The dining table is 19th-century French. Brunschwig & Fils chair fabric and bamboo wallcovering.

BELOW: The study looks much as it has for years. "I'd have been comfortable in a men's club," Wicker says. The advertisement over the fireplace once adorned a *New York Times* truck. OPPOSITE: A Chilean box is on a table in the master bedroom. Clarence House wallcovering.





Text by Suzanne Stephens/Photography by Robert Pisano

ARCHITECTURE

IKE & KLIGERMAN

A PACIFIC NORTHWEST RETREAT FOR PRODUCERS RICHARD DONNER AND LAUREN SHULER DONNER



ABOVE: "It was a topographical puzzle," says architect Thomas A. Kligerman of a house he and John Ike designed on a Northwest island for director-producer Richard Donner and his wife, producer Lauren Shuler Donner. "We followed the contours of the shoreline, saved trees and wiggled around rocks."

The residence, which the architects describe as "western Shingle Style," was built largely with "fallen trees found on-site," says Kligerman. "Some were milled into boards; the wacky and cool ones we used for columns, steps and beams." RIGHT: Madrona logs flank the living room's river-rock fireplace.

A lot of stamina is required to make successful fast-paced movies. Richard Donner, the director and producer of such adrenaline-spiked films as *Lethal Weapon* (all three) and *Assassins* as well as the comedy *Maverick*, and his wife, Lauren Shuler Donner, whose producing credits include *Dave*, *St. Elmo's Fire* and *Free Willy*, know this firsthand. They readily acknowledge the restorative powers of their far-from-Hollywood Pacific Northwest retreat.

While on location in Tacoma and Seattle with *Three Fugitives* in 1989, Shuler Donner became enchanted by the local scenery of giant evergreens, rocky shores and the Puget Sound. She had no trouble convincing her husband of its soothing effect. "We first thought of a log cabin in the woods," says Donner. "It had to be natural and informal," Shuler Donner adds. "We wanted it to be directly on the water, with a western view, and surrounded by lots of big fat trees."

After finding just that setting, they contacted architects Thomas A. Kligerman and John Ike. The partners, who met while working for Robert A. M. Stern Architects and opened their own office in New York in 1989, have become known for architecture with a picturesque







rusticity. In Ike and Kligerman's hands, the log house concept soon took on the characteristics of indigenous timber structures built by Native Americans as well as rambling mountain lodges later erected by affluent new arrivals. "We wanted to make it part of nature but not too corny," says Kligerman.

The result is a large, sprawling house with copper-clad gabled roofs and deep eaves that seem to brush the rocky terrain. "It's not a compulsively put-together house," says Kligerman. "It's shaggy and relaxed." The long, low horizontal lines are faintly reminiscent of the Prairie houses of Frank Lloyd Wright, although much of the wood detailing shows an affinity with the structures designed by San Francisco architect Bernard Maybeck in the early part of the century. "Maybeck's work has a slightly unfinished quality that's fantastic," says Kligerman.

The house's hug-the-earth quality belies the way the spaces expand vertically inside. For example, the main hall, a rectangular boathouse-size space, sixty-five feet long and twenty-seven feet high, contains both living and dining rooms. From the front door, it unfolds dramatically on three descending levels. Several steps down from the entrance hall is the dining room; down a few more steps is the living room.

At the opposite end, a glass wall frames a striking view of water and trees. "I like one big room," Shuler Donner emphasizes. "I wanted to be able to sit at the dining table and look out over the living room to the water. It's like being on the bridge of a ship. You can watch the waves breaking in a storm."

Throughout the main hall, sturdy tree trunks support a massive ceiling structure of triangular trusses and log purlins. A range of trees on the property, including madrona, wild cherry, white fir, Douglas fir and cedar, were recycled into columns. "We liked the idea of having tree trunks inside and out," says Shuler Donner. The

OPPOSITE: The dining room is part of the multilevel main hall, "a lodgelike space," says Ike, that also includes the living room and entrance hall. A lantern the Donners own inspired the large wrought iron chandelier.

ABOVE: The architects diverged from the natural palette in the kitchen. "The bright white cupboards and island are more southern Californian than northwestern in feel," Kligerman says. Stained-glass windows appear throughout. Country Floors tile floor.



The master bedroom, which projects out from the north wing toward the water, "is almost all glass," Kligerman points out. "One advantage of a twisting floor plan is that the rooms face away from each other, so wide-open views and privacy don't clash."

quirky, sinuous trunks offer a counterpoint to the architecture, but the reason wasn't just aesthetic. The couple are environmental and animal rights activists, and with their builder, Rolf Eriksen, they decided to use trees that had been felled by storms. Douglas fir was milled into wall paneling and trusses and beams for the roof, while cedars were made into posts for the decks.

Like the materials, the construction process could be called homegrown. "We set up a small mill on the premises," Kligerman says. "That way, if we ran out of something or it didn't fit perfectly, we didn't have to wait for the next ferry."

Much of the house looks out onto carefully framed views. "Each room is oriented to a particular microcondition of the natural environment," Ike says. "If we discovered a special perspective, we tried to take advantage of it." The splayed floor plan, which roughly follows the contours of the shoreline, allows a multitude of sight lines. The larger wing,



"IT'S NOT A COMPULSIVELY PUT-TOGETHER HOUSE," SAYS KLIGERMAN. "IT'S SHAGGY AND RELAXED."



ABOVE: Madrona, cedar and fir trees protrude through the deck and "form a screen" around the residence. "It's very surprising," Kligerman says. "From a boat, you barely see the house, but from the house, you feel as if there's nothing between you and the water."

shooting off to the north, contains the bedroom, a library and media room, Shuler Donner's study and an exercise room; the one to the south is devoted to an amply proportioned kitchen.

The kitchen is dominated by skylights and a river-rock fireplace. The beaded boarding, the glass-paned white wood cabinets, the French stone tile floor and the numerous antiques give it the air of a country farmhouse.

A broad deck wraps around the water side of the house, and madronas poke up through it, evoking a tree house as much as a mountain lodge. "I couldn't bear to have these trees cut down," says Shuler Donner, who adds that she and her husband spend a lot of time on the deck dining, entertaining or just watching whales go by, fifty feet away. "There's a lot of activity on the water," she says. It might be all the action the executive producer of the soon-to-be-released *Volcano* needs on weekends.

Since both Richard Donner and Lauren Shuler Donner collect antiques, the house is full of their finds from auction houses and antiques shops, as well as furnishings selected by designer David Cason. "We look for good wood with simple shapes," says Shuler Donner. Like the brawny architecture of the house, the pieces are often large in scale, such as the full-size nineteenth-century Belgian canoe mounted above the kitchen cabinets. "My husband's favorite word is *massive*."

As expansive, even theatrical, as the house is, it also has the qualities of a small cabin tucked off in the woods. "It's a get-down kind of place," says Donner. Which seems to be the perfect antidote to days spent carefully fabricating an energy-packed celluloid reality. □



Grassy steps lead from the deck, which "provides a bridge between the architecture and the irregular undulations of the landscape," says Kilgerman. Water views "take in the regional wildlife—bald eagles, seals, dolphins and killer whales."



ARTS AND CRAFTS TILES

AN AMERICAN LEGACY OF HANDCRAFTED DESIGNS IN CLAY

By Ann E. Berman



Arts and Crafts tiles are the small masterpieces of an extraordinary design era. From 1895 to 1930 artisans stretched the limits of the ceramic medium, molding their stylized designs in high relief and glazing them in muted colors and unusual finishes. New worlds unfolded on small, cool surfaces: Peacocks preened their subtly patterned feathers, sinuous lilies and grapevines twined along friezes. Architects hastened to use all of this bounty in their public and private commissions. Elaborate tile installations added color, whimsy and exoticism to a wide variety of projects—façades and walls, as well as floors, stair risers, terraces and, always, the fireplace—the heart of any Arts and Crafts home.

In many ways, handmade tile was the quintessential Arts and Crafts material—tailor-made to further the aims of this influential movement. Its leaders, Englishmen John Ruskin and William Morris, preached the dignity of hand labor, aesthetic integration and an end to conspicuous consumption. Their teachings spread on both sides of the Atlantic, precipitating a clean sweep of Victorian gimcrackery and machine-turned clutter in favor of Gustav Stickley's "honest" chairs, art pottery in simple shapes and William Morris textile throws.

Tile fit in perfectly. Its roughened edges and slight irregularities declared its connection to the human hand while its shape and material declared its utility. Here was no frivolous ornament but part of a structure, one element in a total aesthetic scheme. Tiles were simple and practical and seemed to exude cleanliness (another tenet of Arts and Crafts reform). They were also fireproof—an attractive attribute in the years following the devastating Chicago blaze of 1871.

***Glazed Ceramic Tile*, Rookwood, circa 1903; 14⅝" x 7½". Maria Longworth Nichols named her company in homage to Wedgwood and to memories of rooks perched in oak trees on the property where she lived as a child. Bryce Bannatyne Gallery, Santa Monica, California.**



LEFT: *Glazed Ceramic Tile*, Rookwood, circa 1910; 12" x 12". Rookwood's pictorial plaques were commissioned for the New York City subway system and hotels across the United States, as well as for private homes. The Perrault-Rago Gallery, Lambertville, New Jersey.

Tile could also suddenly be purchased much closer to home. In 1876 the British lost their hammerlock on tile production with a misstep that changed the balance in the international ceramics industry forever. Elaborate tile-making displays sent by the British to the Philadelphia Centennial Exhibition not only failed to generate the expected slew of orders, they galvanized American makers into full-fledged tile production. By the end of the 1880s at least twenty-five American companies were manufacturing the finished Victorian tiles to which the market had become accustomed. These were snapped up by American architects who found decorative tile to be the perfect complement to the polychrome revival styles—Renaissance, Dutch, Spanish, Italian and so on—for which their clients clamored.

Although the architecture was Old World, tile design and production increasingly were not. American tile making was moving away from its mechanized European roots and, led by a group of small producers, was taking on a unique character dominated by the precepts of the Arts and Crafts movement: "It is not always essential nor even desirable that tiles be mechanically perfect," declared *Good Housekeeping* in 1905, echoing the preferences of a new breed of consumer. "A little irregularity of shape and glaze which will give a variety of color tone is valuable."

The J. & J. G. Low Art Tile Works of Chelsea, Massachusetts, founded in 1878, was one of the first to respond. Although John G. Low used the familiar British dust press technique—a manufacturing process that produced tiles with a high degree of visual uniformity—he also looked beyond the imitation-British wares of the day. Low used hand labor



LEFT: *Glazed Ceramic Tile*, Van Briggle Pottery Co., circa 1910; 6" x 6". Van Briggle tiles often bore motifs derived from the mountainous landscape surrounding the pottery in Colorado Springs. Jack Moore's Craftsman Antiques, Pasadena, California.



FELICIANO



WAYNE ROWE

to create a number of innovative molded tiles and—his specialty—tiles imprinted with sprays of grass or flowers.

But the first true American Arts and Crafts tile was made by an eccentric collector in Doylestown, Pennsylvania. There, in 1898, Henry Chapman Mercer founded the Moravian Pottery and Tile Works and conceived methods of tile design and production that became the blueprint for much that came after. Mercer based many of his designs on the Pennsylvania German stove plates in his collection and the pictorial riches of medieval English and European tile in the British Museum. The company not only added medieval iconography to the lexicon of American tile decoration, it introduced tiles molded in high relief and then showed how they could be grouted together to form elaborate friezes or plaques. It also set the standard for an entirely handmade product:

ABOVE LEFT: *Glazed Ceramic Tile*, J. B. Owens, circa 1915; 5" x 5". Tile friezes, such as one with a stylized grapevine, provided colorful architectural accents for fireplaces, kitchens and baths. Peter-Roberts Antiques, Inc., New York.

ABOVE: *Glazed Ceramic Tile*, Ernest Batchelder, circa 1918; 8" x 8". A proponent of the Arts and Crafts Movement, Batchelder felt that hand labor had "a dignity of the mind and heart." Jack Moore's Craftsman Antiques, Pasadena, California.

COLLECTING ARTS AND CRAFTS TILES

The unique character of American Arts and Crafts tiles is best seen in the handcrafted, artist-designed pieces produced by Grueby, Marblehead, Van Briggle and Rookwood, among others. While fine single tiles can be had for a few hundred dollars, most Grueby landscapes and the rarer Marblehead designs are priced at $1,500 to $3,000. Rookwood tiles offer consistent quality and decoration and are generally in the $2,500 to $5,000 range. Dealers specializing in Arts and Crafts furnishings are the best sources.



FELICIANO



NEIL GROSSMAN



ABOVE: *Glazed Ceramic Tile*, J. & J. G. Low Art Tile Works, 1882; 6" x 6". A tile designed by Arthur Osborne, Low's chief modeler, depicts a schoolboy concentrating on his Latin grammar. Antique Articles, Billerica, Massachusetts.

ABOVE RIGHT: *Glazed Ceramic Tile*, Rookwood, circa 1907; 9" x 9". Rookwood's first architectural faience catalogue featured more than 125 stock items, including tiles, moldings and wainscots. Treadway Gallery, Cincinnati, Ohio.



Its artisans cut out squares of damp clay, pressed them into molds, dried them, fired them and decorated them with a variety of glazes and designs—all without shortcuts or mechanized devices. For Mercer it was the only way. "Machinery can't make art," he always insisted. "When will people learn that?"

Addison Le Boutillier, a young Boston architect, agreed with Henry Mercer. In 1901 Le Boutillier became the chief designer of the Grueby Faience Company of Boston and began to concentrate on the production of handmade architectural tiles. Le Boutillier incorporated Mercer's medieval aesthetic and then went far beyond it. His compositions were based on the intrinsic qualities of tile—its flatness, size and surface texture. His designs were simplified, flattened in the skillful manner of the Japanese print and graphically strong. Memorable images of knights, sailing ships, landscapes and other Arts and Crafts motifs—often finished with Grueby's unique green matte glaze—filled catalogues of stock tile designs. These were continually enriched by others originally commissioned for spe-

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LEFT AND OPPOSITE: *Glazed Ceramic-and-Copper Bookends*, Grueby Pottery, circa 1910; 4⅛" x 4⅛". A pair of tiles function as bookends, the result of a collaboration between tile maker William Grueby and metalworker Dirk van Erp. Cathers & Dembrosky, Tenafly, New Jersey.

FIFTH AVENUE FORMALISM

RICHLY DETAILED SPACES FOR A MANHATTAN PIED-A-TERRE

I think there's only one word that can describe what I do—*heterotopic*," says Manhattan-based interior designer Juan Pablo Molyneux triumphantly. "To me it means choosing things from different sources and combining them in unusual ways and places to create a new reality." One of the latest outbreaks of *Heterotopia Molyneuxia* occurs in the 5,000-square-foot Manhattan pied-à-terre of a Mexican industrialist, who, sadly—what with a house in Spain and several in Mexico—gets to use it but a few weeks a year.

The apartment, which occupies a high floor of a postwar Fifth Avenue building in the East Seventies, affords one of the most extensively glamorous views of Manhattan—down thickly peopled Fifth Avenue to the Plaza and all of Central Park South, then back up across spring-dressed or winter-stripped Central Park to the Dakota and the American Museum of Natural History. "It's everyone's Hollywood fantasy of what you see when you look out your window in New York," says Molyneux.

His client, he hastens to add, is a very formal person who wanted a "fitting setting" for himself. "He said to me, 'Do *everything*, but don't overdo *any*thing.'" Everything, it was understood, was to be custom-made, with an eye to high-quality finishes and architectural detailing—and with Molyneux taking care never to cross the fine line between luxury and ostentation. Indeed, the designer would go on to step cautiously among swatches of silk, damask and taffeta, and to mediate between real marble and mock.

The client's lone special request was for a very good eighteenth-century red-lacquered secretary. "His wish was my command—and my itinerary," Molyneux laughs, adding, "It called for a worldwide search." The quest ended in London, at Partridge's, where the Queen Anne secretary that now sits by a window in the living room seemed almost too perfect an answer to his client's hopes. But when it came to another vital find of the designer's—the early-nineteenth-century Neoclassical Russian cabinet in the gallery—Molyneux admits: "I had to push my client a little on that, because when I told him the price, there was heavy silence on the other end of the line. But then he asked, not hopefully, 'Do we have a place for it?' 'We do now,' I said. Believe me, I was already ringing for the service elevator to get rid of what was sitting there!"

The entrance hall struck Molyneux as being disproportionately large, so "I strangled the space to make two volumes." After which he committed two other metaphorical crimes: He smothered the walls in *faux*-limestone and stabbed the five-color-marble Neoclassical floor with eight plaster Ionic columns. This part of the entrance hall Molyneux decided to leave barren—in deference to that Russian cabinet, all mahogany and brass, its doors now flung wide on a rectilinear world of



Juan Pablo Molyneux designed a polished interior for the Fifth Avenue pied-à-terre of a Mexican industrialist with a "cosmopolitan, highly cultivated lifestyle." ABOVE: The Neoclassical rotunda in the entrance hall leads to the main wings. Sotheby's chandelier.

"Although the furniture is formal," says Molyneux, "it has a lot of humor." OPPOSITE: The gallery features 19th-century Russian pieces: a side table with Egyptian-style legs and a mahogany-and-brass cabinet "that resembles a church."



Interior Design by Juan Pablo Molyneux/Text by Steven M. L. Aronson/Photography by Billy Cunningham





LEFT: The living room, which looks into the library through double doors, was divided into two spaces with Corinthian columns. "The apartment has a very open plan," Molyneux points out. The circa 1710 carved giltwood pier glass is from Hyde Park Antiques.

BELOW: A japanned Queen Anne secretary that Molyneux found in London is set before a window overlooking Central Park. "It's difficult to have an important piece of furniture in bright red," says the designer. "Because it will stand out so much, it has to be exceptional."



drawers, compartments and boxes. "I'm partial to furniture that is decidedly architectural," he explains, "and even the finials on this piece look like Russian domes." From this point in the entrance hall one can ken the whole flow of living room, library and dining room beyond.

The twenty-by-forty-foot living room has two resplendent walls of windows. "Looking out at night, long before you go to sleep you think you're dreaming," the designer says. To divide the mammoth space into salon and antechamber, he resorted to four Corinthian columns made from Siena marble. Two beige damask sofas, a smaller velvet one upholstered in a warm blur of caramel, and an Italian Neoclassical recamier in beige cut velvet help to plump the four seating areas. Striped satin walls unfurl in two tones of beige, as do Molyneux-designed damask draperies in yet another beige tone. "The same color in different tones is a Molyneux theme," says the designer, who prides himself on having found an Oriental carpet that carries beige into the deeper world of brown, red and even blue.





A mural painted by Anne Harris after Bartholomaus Strobel's *The Banquet of Herod with the Beheading of John the Baptist*—with Molyneux's head painted over the saint's—envelops the dining room. The pair of circa 1810 French dessert stands are from Nesle.


ESTANCIAS



LEFT: To accommodate his client's request for a large library, Molyneux eliminated the terrace and cut the dining area in half. The new spaces—"two rooms united by bookcases"—are covered with 19th-century-style mahogany paneling. Hyde Park Antiques table.

BELOW: "Although the colors are on the light side, the master bedroom is straightforward and masculine," says Molyneux, who set the bed into a shallow mahogany alcove "to balance the mahogany cabinet opposite it." Sotheby's rosewood-and-ebony commodes.



The client had conveyed to the designer a wish for a library that could give scale to his interest in books and music. The only way to create such a space was to take over the terrace; but a steel column proved immovable, dictating that the library be two rooms. The first is dominated by sound equipment and, despite the resonant presence of nineteenth-century English sporting pictures and Neoclassical-style mahogany paneling, is resoundingly a twentieth, if not a twenty-first, century environment. The second of the library rooms, however, is a reassuring throwback to the nineteenth century.

On the other side of massive mahogany double doors (inevitably left open to serve perspective) is the dining room. Though it honors formality with its late-nineteenth-century English table and George III Gothick dining chairs, the room also furnishes a comic bonanza: After commissioning the Anne Harris Studio in New York to reproduce—in the form of a wraparound wall mural—an old-master painting that hangs in the Prado in Madrid, Molyneux had an inspiration that capped his concept of "heterotopic." "Without telling my client why, I asked him to send me his photo albums, and then I took the liberty of having the faces of people in his entourage—family and business friends, including myself—substituted for faces in the Prado painting, *The Banquet of Herod with the Beheading of John the Baptist*. When I finally confessed what I was up to, he said no no no, that it would be a political problem—to have some represented and some not. So we painted the faces in the original painting back onto the copy. With one exception: We left mine, and as you can see, the head of Juan Pablo Molyneux is being served up on a platter—the decorator's eternal lot!

"Decorating," he continues with a sigh, "is after all a little like the army: 'Hurry up and wait.' You make a decision and then you wait for the supplies to come through. The client informed me just before Christmas that he needed the apartment completed for a New Year's Eve party he was giving. I panicked at the thought of having to apply all the finishing touches at that time of year, but we did it. It turned out there was never any party planned, but the client knew we'd work faster with a deadline—you know, a gun to our heads. Or at least a noisemaker." □

SPECIAL SECTION

AFRICA

THREE SINGULAR SITES IN KENYA



BORANA LODGE

A WILDLIFE-VIEWING REFUGE ABOVE SAMANGUA VALLEY



Text by Judith Thurman
Photography by Tim Beddow



On a 35,000-acre ranch near Nairobi, Kenya, is Borana Lodge, a wildlife-viewing compound and hotel built by Michael and Nicky Dyer. OPPOSITE ABOVE: The largest cottage is a communal dining and living area. OPPOSITE: The cluster of buildings, with six private huts, overlooks Samangua Valley.

The highlands of Kenya have always been a revelation to the city bred. To spend time there is to experience a euphoric intimacy with the landscape. The heart beats faster in the thin but pure air, and the senses rediscover their ancient, vital purpose. Head and body reconcile their civilized conflicts to receive and process every scent, sound, shadow, movement, beauty—and potential danger. Intelligence takes the form of pleasure.

Today it is a rare privilege to have such an unmediated experience of the African wilderness. Michael and Nicky Dyer are among the few who have spent their lives in the highlands. Michael Dyer descends from an old settler family, and the

ABOVE: The living room joins the dining room through a door beyond the cedar railing. "Most of the furniture was made on the ranch from fallen cedars," says Nicky Dyer, who oversaw the interiors. "The door and window frames came from coastal hotels that were undergoing renovation."



The rosewood table that centers the lodge's dining room was made on-site, as were the chairs, whose leather backs were tanned at the ranch. Michael Dyer, who designed the lodge with Murray Levet, had the roofs built with cedar beams and twisted reed thatching.

couple own thirty-five thousand acres near Timau, north of Mount Kenya, where they raise cattle, camels and sheep. Three years ago, after they decided it was time to share their good fortune with a larger—but not much larger—public, they built a small lodge on their ranch that could receive a dozen guests.

With only six bedrooms, the Borana Lodge still has the feeling of a colonial family compound. Most of the Dyers' clients are on safari and come to the lodge while their guides reposition their tented camps. A stay at Borana offers a respite from the rigors of living under canvas without interrupting a safari's exhilaration. Because it is a private ranch, there are no park restrictions, and the roads aren't clogged with tourists and their vehicles. One may explore the landscape with an expert Samburu guide on foot, on horseback or in a Jeep specially outfitted to view the game. The Dyers are proud that in the twelve years they have managed the ranch, its wildlife population has greatly increased. "We have everything," says Nicky Dyer, "elephants, buffalo, lions, leopards, cheetahs, reticulated

ALTHOUGH THE STRUCTURES ARE ONLY THREE YEARS OLD, THEY ALREADY HAVE A MELLOW PATINA.



ABOVE: A painting in a cottage near the communal building shows two Masai women. "Work by local artists is exhibited in every room," says Nicky Dyer. The rug and the cushion and drapery fabric are among the textiles she found all over Kenya.

"No plans were used in the construction," notes Nicky Dyer. "We built our own house on similar lines and then went on to do Borana." LEFT: Stones quarried on-site were used for walls in a private bath; cedar was used for cabinetry.



The swimming pool, which is bordered by rocks and paved with Galana stone, faces the south side of Samangua Valley and overlooks a watering hole in the valley basin. "You can watch the elephants while you swim," says Nicky Dyer.

giraffes and Grévy's zebras—they're the handsome ones with the thinner stripes."

Borana Lodge sits on a rise above the magnificent Samangua Valley, and on a clear day there is a view as far as Mount Kenya. A small man-made dam that the Dyers excavated in 1990 has the look of a natural watering hole, and it attracts "unbelievable numbers of animals, especially elephants," says Nicky Dyer. "One can watch them for hours without leaving one's rocking chair."

The facilities at the lodge include two communal living rooms, a rustic dining room with an immense stone hearth and a relaxed veranda, surrounded by gardens. There is also a large but discreetly sited swimming pool. Six thatched cottages house the individual guest bedrooms and baths. Although the structures are only three years old, they already have a mellow patina, and they blend seamlessly with the landscape. "Each cottage had to fit into the terrain," says Nicky Dyer. "We refused to alter it with a bulldozer." The lodge was built of fallen cedar from the property—"we didn't cut any trees"—and pathways and verandas were floored with the flat local Galana stone whose uneven slabs "were pieced together like a jigsaw puzzle." All the buildings have traditional peaked roofs thatched by tribal artisans with thick plaits of swamp grass.

With the help of their friend Murray Levet, an experienced builder and landscape architect, Michael Dyer designed the buildings at Borana Lodge and Nicky Dyer put together the interiors. The doors and windows were salvaged from several old hotels in Mombasa that were being modernized when the Dyers went shopping for building materials. "They add a note of history," observes Nicky Dyer. Local craftsmen built most of the furniture, using native rosewood as well as the abundant cedar. The rich ocher soil of the ranch was mixed with the plaster to give the walls of the lodge an exceptional depth of color.

Everything at Borana is "as homegrown as possible," Nicky Dyer says. Leather chairs and cushions were made from the hides of the Dyers' cattle and seasoned in their own tannery. Uphol-



stery fabrics—handwoven wools and hand-printed cottons—were produced in Nairobi by a cooperative of female artisans and sewn on-site "by an old tailor with an ancient sewing machine." The lodge is an informal gallery for Kenyan artists, and most of its paintings and sculptures are for sale: "The walls are always changing."

The cuisine, too, is indigenous. There are three African chefs: one to prepare the meat and game from the farm, one in charge of the homegrown fruit and vegetables and a third who specializes in bread and pastry.

It is a long, spectacular drive to Borana Lodge from Nairobi, or a short flight in a chartered plane to the Dyers' private landing strip. Nothing you read about Africa, however, quite prepares you for the quality of the silence when the plane's propellers cease to revolve, or for the mysterious sense of déjà vu. Even a first trip to the highlands feels less like a getaway than a homecoming. □

BORANA LODGE SITS ON A RISE ABOVE SAMANGUA VALLEY, AND ON A CLEAR DAY THERE IS A VIEW AS FAR AS MOUNT KENYA.



BELOW: An elevated private veranda, with a table made from a cross-cut of Elgon olive, has extensive views of the valley. Borana Lodge is surrounded by hills and plains that are home to zebras, giraffes, lions, buffalo and cheetahs.

SIROCCO HOUSE

ORIA AND IAIN DOUGLAS-HAMILTON'S ART DECO VILLA ON LAKE NAIVASHA

Text by Fiammetta Rocco/Photography by Tim Beddow

When Oria and Iain Douglas-Hamilton took over Sirocco House, the Art Déco villa that her parents built in the 1930s on the shore of Lake Naivasha, her mother and father had been dead for more than a decade, and an empty feeling had taken hold of the rooms once filled with their treasures.

What furniture was left was covered in dust sheets. Oria Douglas-Hamilton still remembers walking into her father's empty bedroom and watching a thin stream of water collect on the parquetry floor that was already warping. There was a gaping hole in the roof, and as she looked out she saw that leaves from the old Cape fig tree lay moldering in the swimming pool. "It absolute-



In Kenya, Oria and Iain Douglas-Hamilton have restored Sirocco House, a villa built by her parents in the 1930s. "My mother dreamed of a home filled with music and art in the middle of the bush," says Oria Douglas-Hamilton. LEFT: The couple use their bush plane to track and study elephants.

BELOW: An aerial view of the property, which extends over 200 acres. OPPOSITE: Marble floors are featured in the living room, where a torso by Oria Douglas-Hamilton's mother and an African bird sculpture flank the 1850 piano. Like many of the furnishings, the mirror was transported by wagon.









OPPOSITE: A painting of Sambura warriors by Giselle Rocco is displayed in the dining room, which opens to the veranda. The mahogany table and chairs were made by Indian craftsmen in Nairobi in the 1930s. Papyrus fills the tubs.

LEFT: Freshly picked from the farm, artichokes and squash are arranged in a bowl. BELOW: A circa 1850 southern Indian bed that Giselle and Mario Rocco bought in Zanzibar occupies a guest bedroom. The mural, by Mario Rocco, depicts Marco Polo's travels. The Afghan kilim is also circa 1850.



ly broke my heart," she says.

Restoring Sirocco House and finding a viable way of making it pay were twin ambitions that, with time, became quite inseparable for the couple. Both animal conservationists, the Douglas-Hamiltons have spent the better part of the past twenty-five years bettering the precarious lot of the African elephant. They are the authors of two books—*Among the Elephants* and *Battle for the Elephants*—and are considered the world's leading authorities on the African elephant. Much of their time right now is devoted to Save the Elephants, a charity that concentrates on studying elephants and devising projects for their survival. "It's a crucial area of study that has really been ignored till now," says Scottish-born Iain Douglas-Hamilton, who is also a scientist and a pilot.

The couple set about saving Sirocco House with all the energy they displayed in protecting elephants and lobbying for a ban on the ivory trade. The restoration has taken seven years, but the effort has been worth it.

Today the black-and-white marble floors shine with regular polish, and vases of papyrus rushes—taller than African spears—mixed with branches of wild sage fill the rooms. And the artworks of Giselle Bunau-Varilla, Oria Douglas-Hamilton's mother, are once again on display.

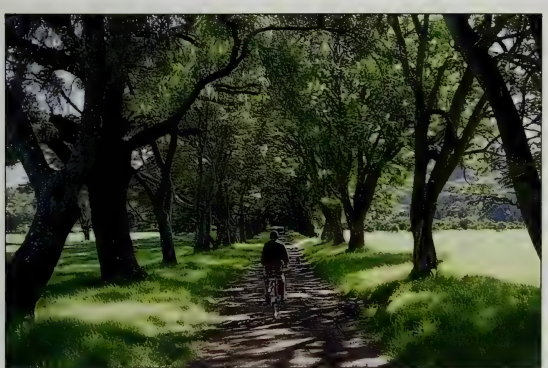
Away from the concentrated metropolitan bustle that is Nairobi, and the often overpeopled safari lodges, life at Sirocco has a rhythm all its own. It's the song of an African farm, where oranges and green vegetables are picked from the fields in early morning. In the evening you sit on the terrace sipping a glass of cold white wine and listen to the hippos mowing



the grass below. I grew up in Sirocco House—Oria Douglas-Hamilton's brother is my father—and the happy sound of that nocturnal munching brings back memories, not just of my childhood but of a whole era of expansive African living.

Oria and her two older siblings also grew up there. Their father, Mario Rocco, was a dashing Neapolitan aviator and cavalry officer who had fled the threat of imprisonment by Mussolini for a life on the road. In Paris in the late 1920s he met sculptor Giselle Bunau-Varilla, the last pupil of Auguste Rodin.

Giselle Rocco had an inexhaustible sense of adventure,



OPPOSITE: An African oak table is set for an alfresco lunch on the veranda, whose roof is supported by cedar pillars. The "cypress avenue" beyond leads toward Lake Naivasha and Mount Longonot, a dormant volcano. The tiles, installed in the 1930s, were made locally.

TOP: Trees planted in the 1930s surround the house. ABOVE: The shaded road to the farm. "The house is a mixture of Europe and Africa," says Oria Douglas-Hamilton, "where one sips champagne to Mozart and the sound of the hippos grazing the lawn at night."

and she suggested to her husband that they embark on an elephant-hunting safari on foot into the interior of the Belgian Congo (now Zaire). For more than a year they tramped through the equatorial rain forest. Rocco hunted, and his wife painted and sculpted what she saw.

At the end of the journey Giselle Rocco discovered she was pregnant, and so they made their way (by steamer, railway and rickshaw) to Nairobi. Before she had the baby, Mario Rocco hired a small plane and flew in the direction of Lake Naivasha. Engine failure forced him to land on a sandbar by the

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UNDER KENYAN SKIES

PRESERVING AFRICA'S ARTISTIC HERITAGE NEAR NAIROBI

In 1969 Alan Donovan, one of the last Americans sent to Nigeria by the State Department during the Biafran war, decided he no longer wanted to be a bureaucrat. He did, however, want to see the rest of Africa, so he learned French, bought a Volkswagen bus and drove across the Sahara.

Somewhere along the way, the former bureaucrat began acquiring beads and other African artifacts and, influenced by the mud mosques of Djénné and Tombouctou in Mali, started thinking about designing a mud house for himself. Today that structure, which is near the boundary of a game park in Kenya, is being set up in a perpeptual trust by Donovan so that it will be open to the public after his death. He is also discussing its availability to a museum. Part of the bequeathal is his collection of African handcrafts, which is among the finest in the world.

"There's so much in Africa that hasn't been explored or used in contemporary life. I wanted my house to be, as much as I could make it, totally African," says Donovan. "The furniture, the design, everything. And I want it to be shown after my death so that the people who come here can see how to use African themes and décor in their own living spaces."

Having reached Kenya on his job-



"I was particularly inspired by the great mud mosques of Mali," says Alan Donovan, who, with the assistance of architect David Bristow, built his turreted and columned house on eight acres near a game park in Kenya.





"The decorative poles set across the living room ceiling are mangrove roots from the Kenyan coast," Donovan points out. "Nigerian artists created the pair of hammered aluminum panels. They tell Yoruban folktales."



Above Right: A collection of walking sticks and spears from Zaire, Kenya and Tanzania stand between framed Bakuba cloths in a third-floor sitting area. At left is a Bambara multiheaded ancestral figure used in Malian dances.

free odyssey, Donovan spent three months in Lake Turkana, an area little known to foreigners. He began making jewelry, using beads and the shells of ostrich eggs, inspired by the earrings of the Turkana women, which few people at the time had ever seen. "The earrings were beautiful, but there was no way a Western woman could wear them the way an African woman could," says Donovan. "I just made them more wearable."

Soon after, a couple from Texas bought an exhibition of jewelry that Donovan had put together in Nairobi, and with it the boards and even the walls on which the exhibition was mounted.

A former Kenyan foreign minister, Joseph Murumbi, became interested in Donovan's jewelry, and the two men and Murumbi's wife, Sheila, set up the Pan-African Gallery, which later became African Heritage, a company that promotes and commissions African crafts, costumes and jewelry. Murumbi asked Donovan, who had been thinking of leaving Africa, to stay on for a year and run what was then just a gallery.

"I didn't really know what I was going to do next," recalls Donovan, "so I said, 'Yeah, I'll stay for a year.' Well, I got so busy, I never left."

Donovan, a native of Colorado who has loved all things African since his childhood, when he kept a scrapbook on African animals, has lived in Kenya for nearly thirty years now. "I used to go collecting at least twice a year to twenty African countries," he says. "But after a while I sort of lost the thrill. The sons of the artists and craftspeople I dealt with then come to me today, and there are a number of runners too, so African Heritage is not as exclusive as it once was. When I did all my own buying, we were completely different from anyone in East Africa, or anywhere else."

Donovan's house, however, took longer to evolve than African Heritage. Twenty years after his first glimpses of mud architecture in Nigeria and Mali, he bought an eight-acre site within view of Mount Kilimanjaro and Mount Kenya.



Architect David Bristow did the engineering and the structural drawings for the house, giving Donovan some pointers about moving rooms out to escape the boxy feel of his original design. Donovan himself has no architectural training, but the final results do not depart drastically from his first sketches. Naturally, the mud mosque tradition strongly influences the nine-room dwelling, but so do the architecture of coastal Kenya and the sculptural house styles of northern Nigeria and southern Morocco.

"I'd read so much about people who

had African-inspired houses, and I'd see the place and it would be just two pieces of African sculpture or something. I wanted the traditional in a contemporary form, a space you could really live in."

With as many as twenty people helping him, Donovan built the house in four years. Construction started with the swimming pool. "We first tried to dig the hole by hand," he recounts, "but that was impossible. A year later I found a huge Caterpillar digger that was being used by French contractors putting in a water pipeline to Nairobi. The digger arrived, and in about five hours there was a hole large enough for a pool. Unfortunately, it wasn't big enough for the workmen to make the pool the size I wanted, so I had to wait another year for the Caterpillar to come back."

The walls of the house were not mud but stone, mined locally near a river and hand-carved into blocks. The stone was then covered with layers of cement, which Donovan dyed from the first layer to look like mud. "I should have used plain cement until the last layer, because dyeing it turned out to be expensive, and I also kept running out of the three colors—a British brown, a German red and an Indian yellow—that I combined to get the effect I wanted."

The last coat, for greater permanence, was mixed with glue and Bondcrete and has survived several rainy seasons—unlike the mud of actual mud houses, which must be reapplied every year, with poles sticking out of the walls, Native American style, used as ladders.

The West African designs on the walls, drawn by Bristow's daughter Joanna, were another experiment. Donovan, Joanna Bristow and Stephen Mungai, former head carpenter of African Heritage, made molds out of Styrofoam that were then nailed to the wall and filled with cement. After the Styrofoam was pulled off, the drying cement was shaped by hand.

The result is an architecture rising from the sere Kenyan plain like an outcropping of earth, a vision of usefulness informed by the African genius for decoration. Inside the house, on every wall, floor and ceiling, is more proof, in textiles, wood, masonry, pottery, weaponry and art, of the irreducible modernity of African crafts.

"Although I tried to use features from the various architectural forms that enchanted me in my travels in Africa," says Alan Donovan, "an equally important reason for my home is to show people how to live with African arts and crafts. I think this indigenous artistic and cultural heritage is underappreciated, both in Africa and worldwide. My house is a step toward preservation." □





Above Left: Bright handwoven Ghanan kente cloths add color to the master bedroom. Displayed on the shelves above the carved headboard is an assortment of wood headrests for sleeping, from Ethiopia and Kenya.



"The poolhouse's palm Makuti thatching is typically seen in roofs along the east coast of Africa," explains Donovan, who had a trio of hanging lamps fashioned out of a variety of Kenyan and Madagascan fish traps.



"THERE'S SO MUCH IN AFRICA THAT HASN'T BEEN EXPLORED OR USED IN CONTEMPORARY LIFE. I WANTED MY HOUSE TO BE TOTALLY AFRICAN."

Columns surfaced with coral stone from Lamu define the second-floor balcony overlooking the garden. "Most of the iron grillwork came from an old colonial house in Nairobi." Baskets, food containers and shields line the wall.

A KITCHEN CAN HAVE ONLY ONE MASTER.



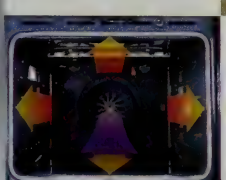
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with meetings in his library and cabinet meetings in the dining room. His wife, Catherine, was not often there. She made her home at Stratfield Saye, his country house in Hampshire, so he chose to be in town and enlarged Apsley House rather than building the Waterloo Palace that Benjamin Wyatt planned for his country estate.

And yet he craved quiet domesticity and said that "nothing would make him so happy as to have a home where he could find comfort." His library was as close as he got to cozy in Apsley House. He called it "my room," and it was fondly remembered by a friend who wrote: "I have often looked into his room at Apsley House and found him fast in his chair, in a chaos of papers." Rooms that seem formal now were livelier then. The Waterloo gallery had three billiard tables in it at one point, all moved out for the annual Waterloo banquets, when the room became glamorous, with candlelight reflected in sliding mirrored shutters inspired by Versailles's Galerie des Glaces. Music often filled the rooms. Rossini came and played his own compositions, and the duke had "music parties" frequently.

Letters contain little about the excitement of creating the house. He was too busy—as politician, prime minister, commander in chief—to give it much notice. As a result, expenditures ran out of control, final costs were three times the estimate, and, after years of living in a building site, the duke complained that the library windows were so drafty his hair blew about even when they were closed. Windows, doors and shutters "should be made so as to open and that with ease," he wrote to his architect, "...and the chimnies not to smoke.... It is not too much to expect this state of comfort.... The workmen are still in possession of the whole house, which surely cannot be necessary.... No part of the house, not even a room, can be cleaned."

There was a certain chill between architect and client by the time the Waterloo gallery was finished, and when Wyatt suggested that the walls should be any color except gold, which "will entirely destroy the effect of the gilding," the duke decreed that the walls would be gold. Out of pique perhaps, but perhaps because it was a color he liked. He had seen gold used successfully with gilding (in India, in St. Petersburg), and he had chosen yellow for all the other major rooms, the exception being the striped room, which was probably decorated to resemble a military tent because Napoleon had such a room at Malmaison.

So gold it was. The second duke changed it to red, and during the restoration the question arose again: red or gold? Jonathan Voak, the curator at the time of the restoration, says, "We kept it red because the present duke prefers it that way, but there is something to be said for both views. The paintings look better against red, and, since we decided not to let modern spotlights intrude, there is not a great deal we can do for the paintings.

"On the other hand, it would be nice to restore the sequence of rooms as the first duke knew them, all yellow with the surprise of the striped room at the end," Voak adds. "Lighting the paintings is a no-win situation. We felt that the overriding consideration must be that this is the last place in London where paintings can be seen exactly as they were seen a hundred and fifty years ago, by daylight and in the setting of a great house."

The restoration took three and a half years. Paint sections used to determine original wall colors were so detailed that in the entrance halls they not only learned the colors of the marbling but found the fine lines between blocks of marble. A one-inch-square scrap of original fabric found under a tack from a bellpull confirmed the precise color of the yellow fabric on the walls and the exact pattern of the hand weaving.

The house has been so well documented in watercolors, inventories and accounts that it was not a case of new discoveries but of carefully getting every detail back to the original. "We were not in the business of adding anything new," says Voak. "When a house has been unchanged for a hundred and fifty years, you don't tinker. We kept years of housekeepers' polishing and cleaned furniture but didn't strip it. We renewed gilding only in vulnerable door frames or where light had caused it to deteriorate. Unraveled threads from a sample of the original carpet gave us the true, not the faded, colors. I was extremely nervous about those strong colors. That carpet was an act of faith, but once in the house, it had a harmonizing effect, pulling the gilding and the wall colors together."

Everything was moved out of the house while the work was under way, except the large torchères and two Swedish vases in the Waterloo gallery, a Sèvres Egyptian centerpiece and Antonio Canova's huge statue of Napoleon. The sculpture had been ordered by the emperor, who rejected it, saying it lacked his "calm dignity." It was later bought by the British government and presented to the first duke.

The library, which was known as the Duke's Own Room, is still exactly that, the eighth duke's "own room" in the private apartments.

He is accustomed to living close to history. "I used to slide down the banisters," he says. "There was plenty of room to clear the Canova, but at a certain point there was the danger of bashing your head on the Winged Victory in Napoleon's hand. And I loved afternoons in the room we called the museum, looking at the swords and medals. But the big excitement was national celebrations like the coronation procession of George VI and the victory parade after World War I, which came right past the front door. Friends and family would come to lunch, and we'd all stand out on top of the portico to watch. I marched in the victory parade of 1946, processions for the funeral of George VI, the wedding and the coronation of the queen. It does add an extra dimension to march past your family house.

"But keeping the rooms as they were at the time of the first duke can go too far," he continues. "For example, the only way to see the Velázquez properly at the moment is to lie down on the floor. A bit of selective lighting is needed. The pictures should be hung like postage stamps on the wall—that's the way they did it in those days—but perhaps some should be out on easels so they can be seen closely.

"We're thinking about all that now. The restoration has been wonderful. The next step is to bring the man back into the house." □

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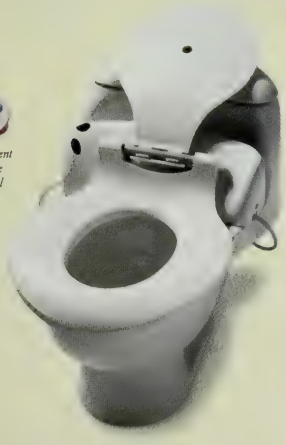


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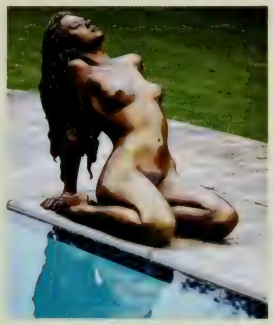
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cific projects. Grueby tiles soon decorated buildings from coast to coast and can still be seen in situ from the Cathedral of Saint John the Divine in New York City to the California bungalows of the architects Greene and Greene.

In the Midwest, the iridescent shimmer of the tile made by Mary Chase Perry's Pewabic Pottery in Detroit attracted the attention of architects Cass Gilbert, who used it to great effect on important commissions nationwide, and McKim, Mead & White. Ohio's Weller and J. B. Owens potteries both added tile to their rosters, as did the state's best-known pottery, Rookwood, which introduced its own architectural line in 1902. Rookwood's designers also approached the medium with a fresh eye. Their compositions called for deeply sculpted surfaces or broad areas of color separated by heavy outlines. The effect could be quite modern, but Rookwood tiles also celebrated the pleasantly traditional. Murals of cottage landscapes connected turn-of-the-century Americans with their mythical English past, while those commissioned for the New York subway system in 1903 ran to the symbolic: Beavers still grace the walls of the Astor Place station, and sailing ships are on view at Fulton Street.

Rookwood's influence spread west when, in 1901, a young employee, Artus Van Briggle, was stricken with tuberculosis and moved to Colorado Springs to recuperate. There, Van Briggle opened a pottery, and after his death in 1904, his widow added architectural tiles to its product line. The pottery's strong, modern designs often included flora native to Colorado and were glazed in rich, muted colors. Production lasted only until 1915, but the Van Briggle Pottery Co. building—a colorful Dutch Revival extravaganza covered in the best of the Van Briggle line—can still be seen. More than one hundred such tile makers opened and shut their doors between the years 1900 and 1930. Potteries such as the Mueller Mosaic Company in Trenton, New Jersey, Marblehead Pottery of Massachusetts, Boston's Paul Revere Pottery and the American Encaustic Tiling Company of Ohio, New York and California have left a decorative legacy on private houses and public buildings all over the United States.

Even as the Arts and Crafts Movement was fading, the tile industry was developing a powerful second wind. During the 1920s the building boom in southern California fueled a huge new market. Ernest Batchelder took full advantage of the opportunity. Schooled in Arts and Crafts theory back East, Batchelder came out to California and by 1910 was experimenting with tile making in his Pasadena backyard. His new company, Batchelder-Wilson, expanded rapidly. Buyers loved the low-relief or incised tiles with designs that combined medieval imagery with depictions of the California landscape. Batchelder's public relations department made a great point of the tiles' "handwrought" properties, although the firm used machines in part of the manufacturing process. Batchelder is said to have employed a man whose job was to slightly mar each tile to preserve "the immediacy of human contact." However it was achieved, Batchelder's success inspired a whole school of California tile making, including Malibu Pottery, Claycraft and California Art Tile.

The peak year in the American tile industry was 1929—but it was also one of the last. Batchelder was forced out of business in 1932, joining other potteries around the country shut down by the Depression. Construction came to a halt, and when it started up again, architectural styles had changed. Although several tile works, including Pewabic and Moravian, continue to operate today, the great age of American Arts and Crafts tile had ended. Happily, a wealth of great ceramic installations remained, and by the 1970s renewed interest in the Arts and Crafts period brought them to the attention of a new generation of art historians and collectors. Many caches of period tile have been saved in their original settings, while others are being carefully removed, providing new opportunities for today's collectors, who reinstall period tiles around fireplaces and in baths and entranceways. Others are framed and hung, mounted in tabletops or placed on other surfaces as trivets. They are both practical and decorative, just as they were when the artisans of the Arts and Crafts Movement first recognized the promise and the power of a small square of raw clay. □

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they saw their shop as a re-creation of the medieval craft guilds. Nonetheless, much about the atelier—where beer bottles littered the floor, female models reclined on sofas and you never knew when someone might burst into an impromptu reading from Nietzsche or Walt Whitman—was more in keeping with bohemia than *Beowulf.*

Not enough has been said about the fact that the artists who made up the nucleus of the Brücke were trained as architects—a first for any major art movement. Schmidt-Rottluff, the youngest member of the group, constructed his landscapes with blocks of color. He once said of his work, "I have no new art program, only the inexplicable longing to grasp what I see and feel, and to find for it the purest expression." For all his stated emphasis on improvisation, there's something architectonic about his compositions, which prove that red and yellow and blue can be as weighty as a wall of bricks.

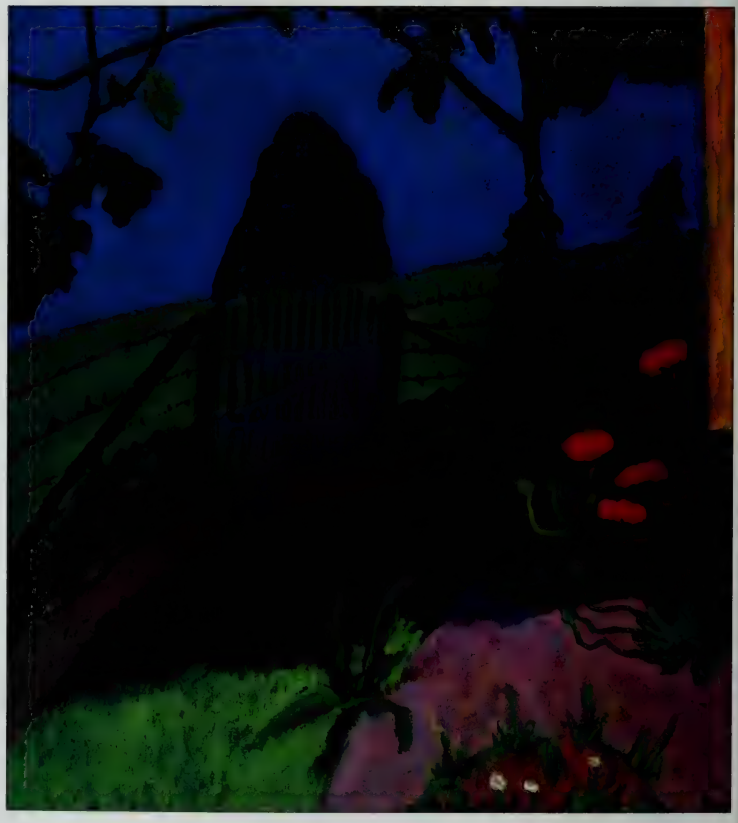
Yet architecture is fundamentally a linear art; perhaps it's not surprising that the artists of the Brücke placed a great emphasis on outline. They came together the same year the Fauves appeared in Paris at the Salon d'Automne, and you could say that the Germans combined Fauvist color (namely that of the 1905 Matisses) with a crazed linearity that was all their own. The woodcut—the most linear art form—became their specialty, and in this medium they achieved a consistency of quality that eluded their paintings.

Over time, the Brücke expanded into a kind of dysfunctional family. In 1906 the original founders were joined by Max Pechstein and the great Emil Nolde, a hard-living peasant from the coast who, at thirty-nine, was a decade older than everyone else and who became known as the movement's prophet. But prophets don't thrive on collective activity; nor, for that matter, do most artists, and it was only a matter of time before arguments erupted. In 1913, two years after the Brücke moved to Berlin, Kirchner wrote its history—an account that generated so much dissension it helped bring about the group's breakup.

The Brücke artists were the first manifestation of Expressionism in Germany, but not the most significant. During the years when they were active, a movement of far greater implications was germinating down south in Munich. Its central figure was Wassily Kandinsky, the Moscow-born mystic. In December 1911 Kandinsky—along with Franz Marc, Alfred Kubin and Gabriele Münter—organized the now historic exhibition of Der Blaue Reiter (the Blue Rider) at the Thannhauser Gallery in Munich. Whereas the artists of the Brücke had tethered their work to the natural world, Kandinsky and his friends were blotting out narrative and discovering the pleasures of pure color.

Today Kandinsky is revered as the modern-art deity who painted some of the earliest abstract pictures ever. But there are few images more mesmerizing than the Expressionist landscapes with which he began his career. The same holds true for Gabriele Münter, Kandinsky's disciple and one of the worthier figures to emerge from recent feminist studies. She met Kandinsky when she was twenty-five, a student of his at the pioneering Phalanx school, and they became engaged the following

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THE BLUE GARDEN (MY GARDEN)

Gabriele Münter, 1909. Oil on board; 22⅜" x 19⅞". Münter was a student of Kandinsky's at the Phalanx school. She later became his companion and cofounder of the Blaue Reiter (Blue Rider) circle of artists. Galerie Thomas, Munich.



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year. (He was already married, but never mind.) Münter's touch is more sensual than Kandinsky's, and her work might be called Expressionism southern style: warm, earthy and reminiscent of Bavarian folk art. Kandinsky once remarked that her talent "can only be described as exclusively and purely feminine"—it hardly sounds like a compliment today, but surely he meant it as one.

The history of art abounds in unhappy endings. But few movements ended as disastrously as German Expressionism. When the Nazis came to power in 1933, modern art was declared "decadent" and its leaders were forbidden to work. Beckmann was forced to resign his professorship at the Stadel School of Art in Frankfurt, and Schmidt-Rottluff lost his job at the Prussian Academy in Berlin. Kandinsky, by then a teacher at the Bauhaus, fled to Paris after the school was shut down by the Nazis. Nolde, hiding out on the coast of Germany, secretly produced a series of watercolors that later would be widely praised. Kirchner, living in exile in the mountains of Switzerland, committed suicide at age fifty-eight.

Nowadays it is hard to imagine the furor that the German Expressionists once provoked. Their art can seem anchored in the nineteenth century, perhaps because they adhered to the world of visual appearances, painting landscapes and portraits and music hall scenes. It was not until after World War II, across the ocean in New York, that angst would go fully abstract. With the rise of the postwar Abstract Expressionists, the original Expressionists came to seem quaintly traditional, looking to nature and to earlier art to define the structures of their work.

While the twentieth century is likely to be remembered as the century of abstraction, it is churlish to slight those art movements that refused to go along with the pack. And German Expressionism is prime among them. Its leaders didn't make the break from representation. But they did push feeling to its most outrageous extreme, challenging the complacency of German society with work that turned out to be disturbingly prophetic. Although their forms were rooted in the past, the anguish they were painting was the future. □

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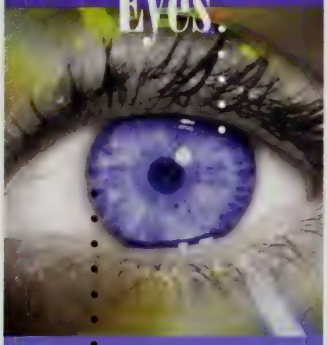
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GWATHMEY SIEGEL

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by Richard Long or climbing a staircase up to natural light and a welcoming colonnade at the main level. The latter route leads to a circular wood-paneled study located in the cylindrical knuckle. The study, which is also an art library, is fronted by a low curved wall that overlooks the dining room to offer views of spired churches and farmland edging down to Lake Zurich.

The study is the pivot—the geometrical joint at the top of the Z-shaped plan—that turns the house toward the two-story living room, its most commanding space. As in most of the rooms, Gwathmey kept the living room's side walls solid to provide for paintings (and to avoid the sight of neighboring houses), and he surfaced the floor with a soft green limestone. The lake-facing wall is fully glazed, the view rooted in the hillside. A glass door opens onto a terrace partially paved to accommodate outdoor sculpture; a lap pool borders the terrace.

"The idea was that the site unfold as you move vertically from the lowest level through and above the ground," says Gwathmey. "The house constantly makes you aware that you're stepping up the hill; each time you turn around, a different view appears."

The architect designed the promenade so that it reveals a building that in turn reveals the landscape, and he has organized the procession to bypass the service areas as well as the bedrooms. There are now six Bechtler children, and the stairway to the children's tower, which also serves the master suite, lies just beyond the living room. Throughout the house, the stairs are so inconspicuous, and the panoramic spaces so come-hither, that one hardly notices the many changes of level that make the master bedroom the peak of a short hike.

"The evening before I returned to New York after that first trip, the Bechtlers hosted a dinner to announce their plans for a new house," Gwathmey recalls. "Thomas's toast to the future, his unhesitating trust, made me grateful and slightly unnerved, giving me a kind of positive pressure that had been nonexistent for a long time. I was determined to fulfill both the Bechtlers' and my aspirations to build a house of consequence. Not a Swiss house or an American house but an enduring work of architecture." □

OLSON SUNDBERG

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for art, itself functions as an artwork.

Geoffrey Bradfield of the New York firm Spectre-Bradfield was the Kaufmans' interior designer and art consultant. He installed a mix of antique and contemporary pieces—including several of his own design—and worked closely with the architects to devise a backdrop for the clients' growing collection of paintings and sculpture. Olson, for whom collaboration with consultants is a mainstay, credits Bradfield with finding the neutral-toned wild-oak paneling that is used throughout the house. Observes the designer, "I'm East Coast, Jim's West Coast, and we met in the middle. I think that fact brought a terrific dynamic to the project."

James Olson works squarely within the dictates of a highly evolved, softer modern architecture. Here, in the best modernist mode, his juxtaposition of forms and materials suffice as applied ornament. The rooms flow into one another, striking a Japanese-like balance between zoning and transparency. As in all of his designs, every detail in the Kaufman house was precisely conceived and given its clearest expression: "Although it looks like it fell into place," says Matthew Stannard, the project manager, "a building like this takes time—especially in the alignment of elements—to give it unity."

While the spatial hierarchy—exemplified by the dominant entrance hall and living room sequence—bespeaks a classical formalism, and the symmetrical plan and double axes establish a relationship with Andrea Palladio's Renaissance villas, Olson downplays the significance of antecedents. "My work is so *unacademic*," he says with a laugh. "I get bits and pieces of inspiration from all over the place." For the Kaufman house, he is quick to cite the most obvious association. "Yes, Wright was my hero in school. But I'm one of those who were inspired by him and have gone their own way versus the group who still rigorously emulate the master. His influence on me has remained essentially one of mood and appreciation of the landscape. This house has echoes of Wright and the Prairie School because it exists in his territory and grew out of the same impulses. Like his buildings, it's just indisputably a part of where it is." □



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more than makes up in whimsy. Built of hundred-year-old salvaged lumber from North Carolina, Log Cabin allowed Wanzenberg and Johnson to create a floor plan they had long had in mind—a bipolar house consisting of two smaller buildings with a connecting porch and breezeway. Johnson, who was fond of dogs, decided to make liberal, and humorous, use of canine iconography: a paw-print rug, a chair with arms carved in the shape of dogs' heads, dog blankets, dog pillows, dog figures and dog biscuits next to the tea tray (all pure decoration, since Twin Farms does not allow animals, or children). There are even dog-bone-shaped peepholes in the doors, and in the bookshelf, *Thurber's Dogs* stands next to *The Book of the Poodle*.

Meadow shifts mood, and geography, entirely. Once again, an unassuming, quintessentially New England exterior is unrelated to the Moroccan fantasy within. The interior was inspired, in part, by Johnson and Wanzenberg's longtime interest in tile. Wanzenberg says that Meadow is the one cottage he and Johnson specifically connected to Dorothy Thompson, on account of her travels, although, once again, they sought to exaggerate and embellish the Moroccan motifs. The tented ceiling, which is rendered in plaster and paint rather than cloth, was Johnson's concept and is repeated (in a reduced version) in the bath.

With Barn, the fourth cottage, Wanzenberg was able to build a gambrel roof, a favorite of his, while Johnson, whose family was Norwegian, got a chance to implement some of the decorative treatments he'd observed during his travels through Scandinavia. The double-height cottage contains a sleeping loft upstairs and a dramatic window that looks out onto a meadow and hill. Its whitewashed pine paneling has been embellished with trompe l'oeil twigs, which echo the staircase's real twig banister and split-log risers. The strictly blue-and-white palette covers a range of hues, from the pale Swedish furniture to the striped and checked textiles Johnson designed specifically for the interior. Yet, as in all the cottages, little of the designer's work is doctrinaire: In this Scandinavian family there are American cousins (an Adirondack-style grandfather clock, a weathervane, a blue-and-white graniteware tin cup) and some Polynesian touches that allude to the owners' Hawaiian connection.

Orchard takes its name from the surrounding apple orchard originally planted by Dorothy Thompson, who was an ambitious gardener—it was her hope, during the war, to make Twin Farms a viable working farm. The theme is Japanese, but Wanzenberg is careful to point out, "It's someone's personal vision of what Japan is about, not so much in the colors, which are probably richer, but in the screens, the seamless transition between the indoors and the outdoors, and the decorative objects." Wanzenberg and Johnson installed a woven-ash ceiling, embedded field grasses in the plaster walls and used hand-thrown pottery sinks in the bath. Guests sleep on a low bed and read by light filtered through translucent paper shades. The floor plan was a deliberate echo of one the partners had drawn up for themselves: a one-room cottage with a single roofline. "You live in one area and sleep in another," Wanzenberg says. "The simplicity is functional, but it's also meant to be idealized. This is not an environment for real life necessarily, but life perfected.

"Twin Farms taught us to be adaptable and quality-driven," Alan Wanzenberg concludes. "I'm especially committed to that now, since Jed's death. I'm focused on the longevity of our commissions. I want them to last." □

> "Jed never meant for the interiors to be authentic. They're utopian. The whole experience of Twin Farms is."

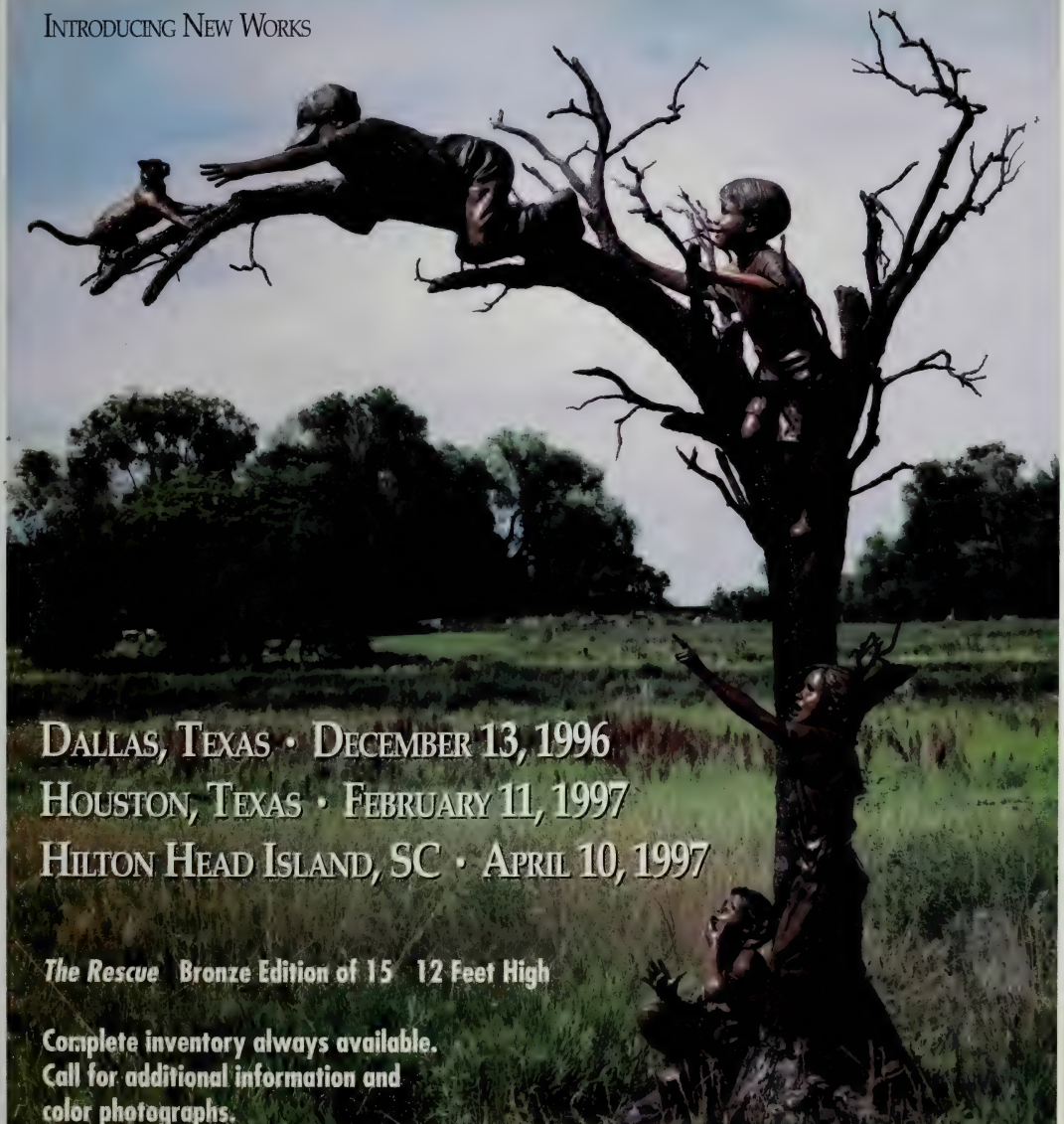


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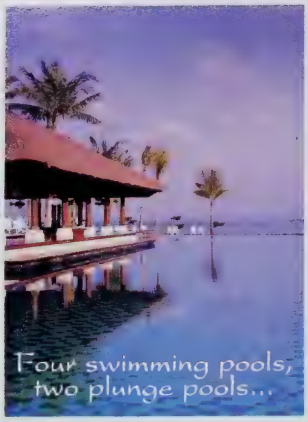
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continued from page 223

lake's edge. There he met an Englishman who was both a farmer and something of a mechanic. By the time the two men had fixed the engine, they'd also shaken hands on a deal. For five thousand pounds, Mario and Giselle Rocco became the owners of three thousand acres of African bush.

At first, the couple and their infant son lived in a small thatched hut beside the lake. But the plan to build a unique house in the middle of Africa quickly took root. The main inspiration was the design of a palace for an African king, built of massive tree trunks and with a thatched roof, that Giselle Rocco had seen in Paris at the Foire de l'Afrique exhibition in 1930. She enlisted the help of Herve Bazin, the French modernist architect, to put her dream on paper.

Giselle's father, Philippe Bunau-Varilla, who was the chief engineer of the Panama Canal, insisted that the house be built on top of a small hill, to protect it from the lake, which went up and down according to the season. And a steel girdle had to be inserted within the walls so that in the event of an earthquake, the house would sway but not cave in. Both suggestions were taken up, though in sixty years there has been neither flood nor tremor.

Bazin drew up a series of tall rooms surrounded by a broad veranda, the roof of which is supported by thick octagonal trunks of cedar trees each thirty feet high.

When they first arrived, the couple thought their Kenyan sojourn would be temporary. But they stayed in Kenya until they died, nearly half a century later. They raised cattle, grew aromatic arabica coffee and later began sending boxes of fine French beans by air to the tables of Europe.

Today, Bazin's rooms on the first floor soak up the light and the scent of flowers from the sprawling garden, with its pink jasmine and trumpets of white arum lilies. At one end of the living room, windows frame what was Mario Rocco's favorite view: an avenue of cypresses leading toward the lake and, beyond, to the massive form of the dormant volcano Mount Longonot, which reminded him of Vesuvius.

The library once again holds hundreds of books in several languages. Murals by Mario Rocco highlight the staircase and some of the bedrooms. In the guest bedroom downstairs is a pierced and silvered teak bed from Zanzibar, and all around it are Rocco's painted panels depicting the travels of Marco Polo from Venice, through the lands of Kublai Khan in Mongolia, to the elephant hunt at the court of the Chinese emperor.

Giselle Rocco designed Art Déco–inspired furniture and had it made out of rich African hardwoods by Indian craftsmen in Nairobi. Not only are the heavy library tables and comfortable armchairs in proportion with the spacious rooms and high ceilings, their simple lines are a fitting complement to her sculptures of hands and faces.

What I remember most from childhood is the long oak table on the terrace, where we ate our meals. Breakfast, visited by starlings and a pair of nesting hornbills, was a family affair. My grandfather was a renowned cook, and it was at lunch that we'd most often have guests.

That table is piled as high today as it ever was. Through all the years the couple have spent in the bush studying the elephants, or flying off to lost corners of the continent to conduct animal censuses or shutting themselves away to write their books, it has always been to Sirocco and its welcoming table that they and their two daughters have returned. As Oria Douglas-Hamilton puts it, "When I walk along the road to the house, in the shade of the purple jacarandas, and then under the giant Cape fig trees into the garden, I feel like a new life is beginning."

Travelers weary of driving miles through the bush can rest up at Sirocco House, journey on horseback to the hills above the estate, wander to the lake to watch the teeming birdlife or just sit and listen to the hippos. And when they are ready, they can set off again, on one of the many safaris that Oria Douglas-Hamilton organizes—whether it is flying over the bush in the couple's Cessna or watching the elephants.

"The most important thing we can give our visitors is a true feeling of African hospitality," she says, "and for them to begin their experience on a farm, which is how we began our own lives here in Kenya." □

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CALIFORNIA COLONIALISM

continued from page 158

in the old Raffles Hotel in Singapore.

The dining room flows into an open kitchen and beyond to the master bedroom and the master bath. The master bedroom now has its own balcony, which, like the dining and living rooms, overlooks the swimming pool and gardens. The stained cypress columns and beams on the terraces are architectural elements retrieved from demolished buildings in Afghanistan. "Leftover pieces were incorporated into the fireplace and stair risers," says Beecroft. Other columns and beams are from Bali, and a transom from a house in Jakarta was the model for the balustrade. And the newel posts for the railing were re-created from carvings on Indian dowry chests.

Although Beecroft has worked with the client on several films and had undertaken some interiors for another of his residences, this was his most extensive architectural renovation. And while Beecroft and de Havenon have been associated on numerous projects over the last ten years, including videos and commercials, this was the first time they teamed up to do a "real-life" project together. "When we began the whole process last fall," says Beecroft, "there was no real plan. The house just evolved." Both designers praise their client for letting them go where their inclinations led them. "He has a good eye, so he knew what he liked and didn't like," says Beecroft. "But he was willing to take chances." De Havenon concurs: "There were times when it was clear he didn't love something but would say, 'Keep going,' so we weren't operating in a mistake-prone environment."

Beecroft is currently working on *The Game*, a film directed by David Fincher, for which he designed a house in northern California. "It will have some of the flavor of this place," he says. For her part, de Havenon is doing more residential interior design and is designing an apartment in New York City.

"In film you're dealing with so many different things," says Beecroft, "the sets, the lighting, the whole look of the production. There are no rules—you can do just about anything. I think we were able to bring some of that freedom to this project. We created another world." □

MIXED MEDIA

continued from page 190

for sixteen years, and my cabinetmaker has been with me for thirty-four").

Her assessment of the Wicker-Hill furniture? "Danish modern—terrible."

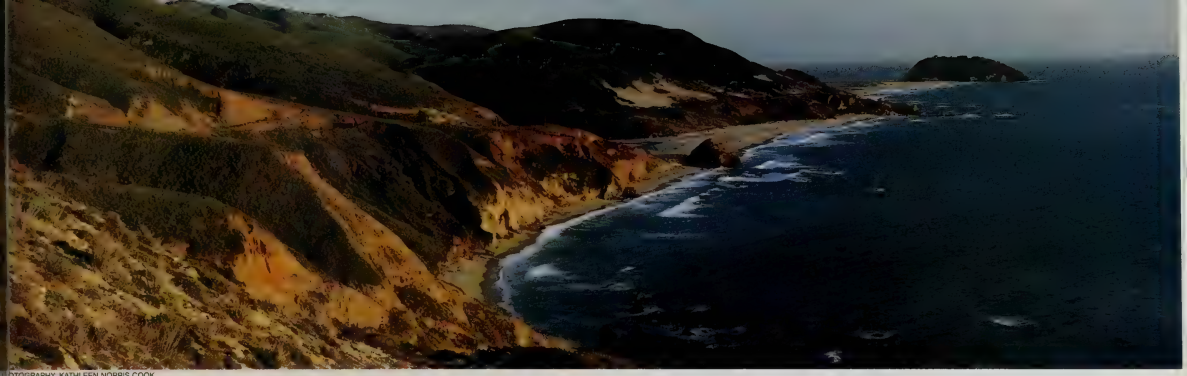
Once she had removed the offending pieces, Few turned her attention to what the Wickers needed: comfort. "Their lives are so hectic and so on the front lines that they needed an interior to embrace them," she explains. That meant a dining room where Hill and Wicker could serve dinners they've cooked themselves. It meant a shared home office. Most of all, it meant buying better furniture, building the couple's library and creating a muted backdrop for Hill's growing collection of folk art from her forays to Bolivia, the Amazon and the Arctic. And it meant doing all that on a budget.

Few imported her craftsmen to build the floor-to-ceiling bookcases in the library, because "it just made more sense than lugging the pieces from Louisville." She brought up her painters as well: "I like to have control, and I wasn't sure I could do that with New York people."

It also meant more ease for the clients, who watched the rooms happen around them and then, at the first practical moment, sat down in their new chairs and began to read. That soon became a problem. "At one point we got so far beyond shelf capacity for our books that it was like telling family they had to leave home," Hill says.

People were another matter. For their friends, the house has become the Wicker Hilton—or, in those seasons when their friends are "between marriages," the Wicker Home for Unwed Writers. As a result, the three bedrooms once reserved for the Wicker children are often filled. So even when Hill is traveling, or when the Wickers are in residence at their Vermont farm, their St. Lucia retreat or their Canadian cabin, the house never lies fallow.

This has its blessings in an ever-expanding family, a miniworld of renowned guests who enrich the Wickers with their ideas, experience and friendship. There's only one glitch. "There's no hidden wine cellar," Pamela Hill notes. "That's my dream. But with five kids and many friends, you never get more than a case and a half ahead." □



OTOGRAPHY: KATHLEEN NORRIS COOK

CALIFORNIA



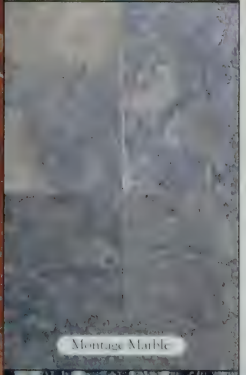
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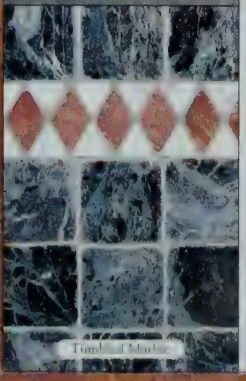


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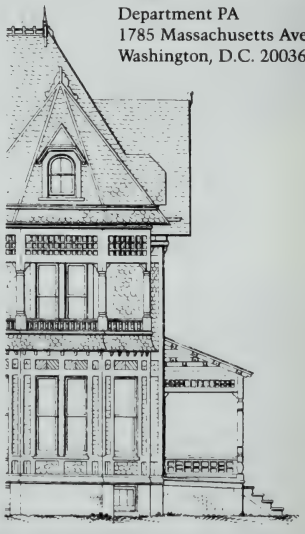
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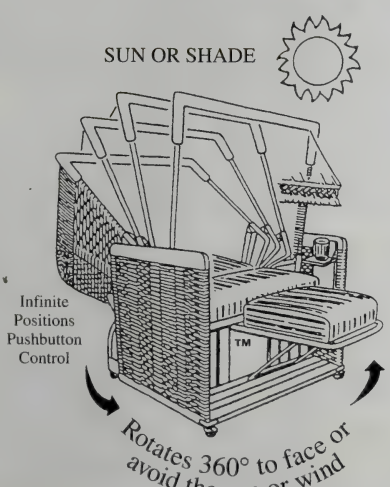
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TO THE TRADE

MASTER MANIPULATOR

Like a trompe l'oeil artist, English furniture designer **Nick Allen** tampers with the face of a piece of wood or metal and, by making it look like something else, fools the eye. "I manipulate materials so that metal replicates wood and gives the piece a different texture than if it were all wood," he says. "The legs of the botanical cabinet [right] were cast in bronze to look like branches." Allen, whose furniture and drawings are on permanent display in the V&A's 20th-century collection, incorporates veneers, inlay, marquetry, metal patination, metal and glass casting and hand-blown glass in the furniture he has been making on commission for a small but growing group of regular clients for about 15 years. "I'm a practical person, and I wanted to make functional objects," he says, noting that while his Cuban-mahogany-and-*wenge* humidor (below) looks decorative, he built three doors into the top so that the temperature can be controlled separately in each of the sections. But, Allen says, "I have fun with what I'm making, without impairing its structural ability." So the face of his botanical cabinet has two podlike cast-bronze handles that look as though they are preventing the top drawer from being opened, when in fact the drawer opens from the side. Nick Allen, 44-171-738-0050.



CHAS WILDER



CHAS WILDER

ON THE DOTTED LINE

It's easy to see the influences European artists have had on Los Angeles designer **Gregory Evans**'s fabrics (right), whether they're stripes or dots, slashes and *X*'s that look like they're a Rorschach test. "There's a little Miró here, a little Matisse there. I respond most to French, English, Viennese and German textile designs and European fashion from the first quarter of the century—the Bloomsbury Group, Poiret, Bauhaus. I also love African art," says Evans, who has worked as a curator for David Hockney for the past 20 years. His fabrics—linens, cottons and blends—number 25 so far. "Europeans seem to like them because they know where the designs come from. One person described my work as California Beaux Arts." Gregory Evans, 213-656-7300. Available at Ventura Night, Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069, 310-358-1130; and Agnes Bourne, Showplace Design Center, 2 Henry Adams St., San Francisco, CA 94103, 415-626-6883.

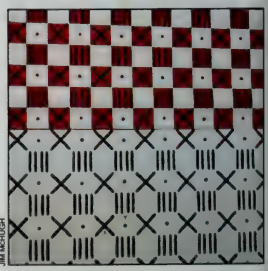
continued on page 248



JIM MCHUGH



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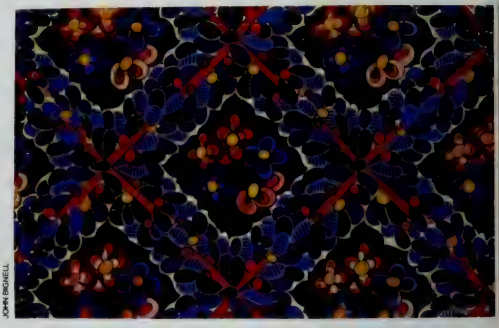
In the back of the shop is the antiques restoration studio of her husband, **Tom Frank**, who "flips things from barn to museum in six weeks." Frank is a furniture restorer, not a preservationist, at heart. "How an object reflects light is what's subject to interpretation. There are ways to vary the reflective quality," says Frank, who has "performed miracles" with pieces by the Herter Brothers (above) and other American cabinetmakers. Baggot Leaf Company and Baggot Frank Conservation, 430 Broome St., New York, NY 10013; 212-431-4653.

GLORIOUS GOUACHES

Raoul Dufy's vibrant paintings have been sought-after collectors' pieces, but less known is his achievement as the key figure in textile design between William Morris and the modernists," says London dealer **Marina Henderson**, who sells drawings for the theater and fashion by Cecil Beaton, Oliver Messel, Christian Bérard and Erté. From Nov. 4 to Dec. 7 Henderson and Asya Chorley, an art consultant, will exhibit about 40 Dufy gouaches (right and below) from the archives of Bianchini-Ferier, the Lyons textile manufacturer for which Dufy produced more than 3,000 designs for fashion and furnishings between 1912 and 1928. "He did the curtains and the cushions in the Elysée Palace when it was redone in 1927. Syrie Maugham used to sell his fabrics. And Bianchini-Ferier sold to all the major couturiers," says Henderson, who is asking $775 to $7,750 per gouache. Marina Henderson, 11 Langton St., London SW10 0JL; 44-171-352-1667.



JOHN BIGNELL



JOHN BIGNELL

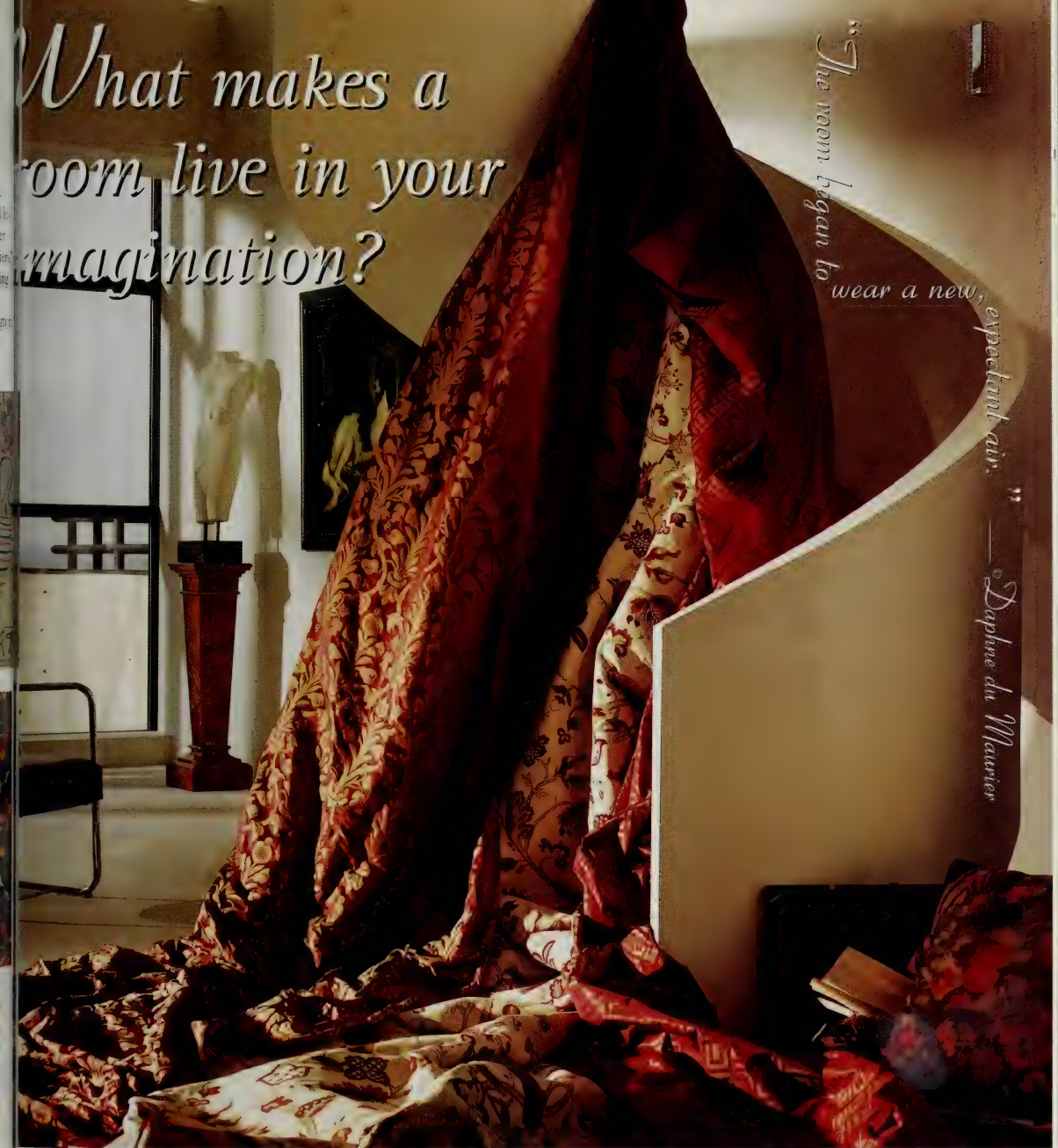
STRINGING ALONG

We started out stringing beads for necklaces so that we could buy furniture. Michael had some old Fortuny pillows and took them apart and beaded them, and we beaded some African mud cloth," says Steve Luxenberg, who makes beaded or embroidered pillows (right) with Michael Savoia in Los Angeles under the name **MSL**. The partners use a lot of Fortuny and ethnic textiles along with vintage beads, and they recently embroidered an Arts and Crafts motif on the pink mohair cushions in Mimi London's house (*AD*, Sept. 1996). "The black background on the African Kuba cloth pillow is solid beading. That took 40 hours," says Luxenberg. "They're not just pillows—especially when you're paying $1,500 for one." MSL, 310-358-9502; Mimi London, 8687 Melrose Ave., Los Angeles, CA 90069, 310-855-2567; John Boone, 979 Third Ave., New York, NY 10022, 212-758-0012.



PAMELA YOUNG

continued on page 250



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IN THE SHOWROOMS

● L'Espace Trianon
The star attraction of the new showroom L'Espace Trianon (212-752-5018), which showcases French designs in New York's D&D Building, is a collection by Paris-based British textile designer **Sabina Fay Braxton**, known for her gauffrage technique of stamping designs into velvet while simultaneously tinting and gilding it. The fabrics are the first group intended for the trade at large. *Vase de Chine* is a steel-colored cotton viscose imprinted with a design of leaves and vases; *Ushak* has a geometric design in rust and taupe; and *Moghal* has flowers in green and taupe on silk velvet.


COURTESY SABINA FAY BRAXTON

Kravet's Court of Versailles Collection (above)

***Vase de Chine* (left) by Sabina Fay Braxton**

Charles Edwards's Gothic hanging lantern (right)

● Quadrille
Ultrasuede was the ultimate in man-made luxury for years; now at Quadrille (212-753-2995) there is ultrasilk. Named *Anatolie* and coming exclusively to Quadrille from France, it is available in 20 colors.

● Kravet
The Court of Versailles is the new collection at Kravet (212-421-6363). It includes romantic images of turbaned riders on camels and drawings of the buildings and gardens of Versailles in a reversible print in navy on white.

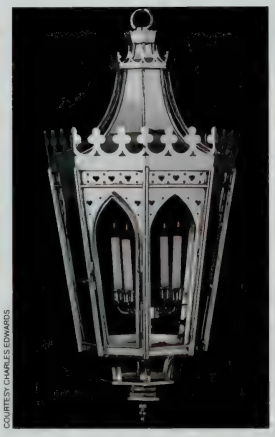

COURTESY KRAVET

● John Rosselli
Dessin Fournir's Hardwick bench at John Rosselli (212-593-2060) is derived from a late-18th-century Italian example; the arms are attached at an angle and the legs are tapered.


COURTESY DESSIN FOURNIR

A bench by Dessin Fournir (above) at John Rosselli

● Hinson & Company
The Gothic hanging lantern at Hinson & Company (212-688-5538) is based on a Regency design and made by English lighting designer **Charles Edwards**; eight panels are pierced by pointed arches and surmounted by a scalloped trefoil border.


COURTESY CHARLES EDWARDS

● Holly Hunt
In the **Rose Tarlow–Melrose House Collection** at Holly Hunt (212-755-6555) there is an extremely smart, understated glazed linen fabric that comes in black, wheat, café au lait, white, gray, green or lavender.

● Wood & Hogan
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COURTESY ROSE TARLOW MELROSE HOUSE

Rose Tarlow's linen fabrics (right) at Holly Hunt

Brunschwig & Fils's Directoire chair (far right)


COURTESY M. CRAIG CABINETMAKERS

M. Craig Cabinetmakers' Regency-style chair (above)

chair in mahogany and cane comes from **M. Craig Cabinetmakers** (803-254-5994), a small South Carolina firm represented at Wood & Hogan (212-355-1335) in New York. The Deerfoot Regency chair has scrolled arms and front legs ending in deer hooves.

● Brunschwig & Fils
Brunschwig & Fils (212-838-7878) has a Directoire side chair painted with distressed gilding over a red *bol* and upholstered in its red-and-gold *Suchet* horsehair fabric, which has diagonal stripes. Also at Brunschwig is a new collection of silks produced by the French company **Verel de Belval**, which is part of the Perrin Group, the textiles and home furnishings arm of Hermès. Brunschwig is showing 14 silks, including brocades and taffetas, from the more than 200 that Verel dè Belval carries. □


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Illustrated: von Ostini, Fritz, *Der Maler Edward Cucuel.* Zurich, 1925, p. 56

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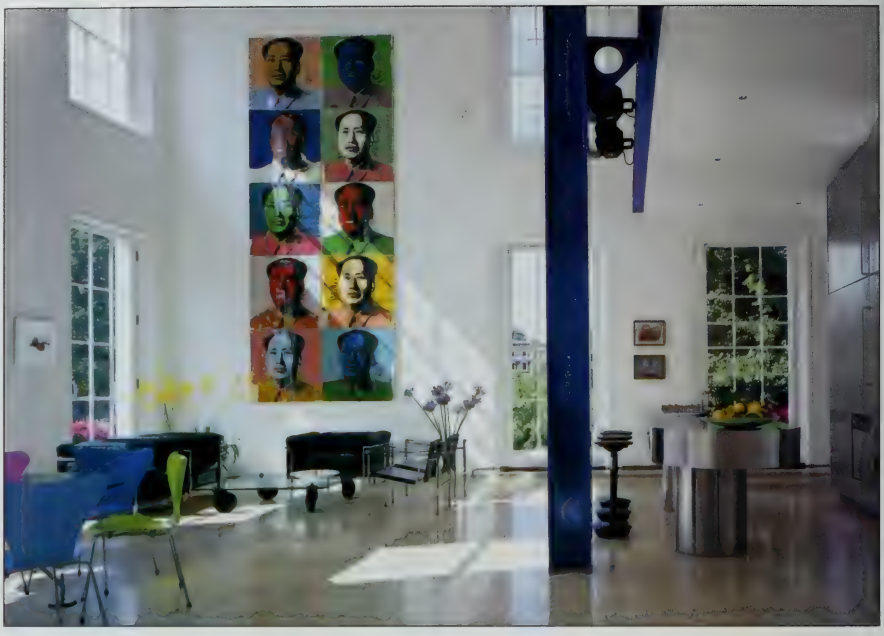


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COVER: Television personality Carol Burnett in the living room of her Santa Fe residence. Interior design by Anita Ludovici De Domenico. Photography by Robert Reck. See page 148. ABOVE RIGHT: The living area of architect Richard Rogers's house in London. Photography by Richard Bryant/ ARCAID. See page 210.

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A late-17th-century silk-and-gold-embroidered mandarin square. Linda Wrigglesworth, London. See page 50.

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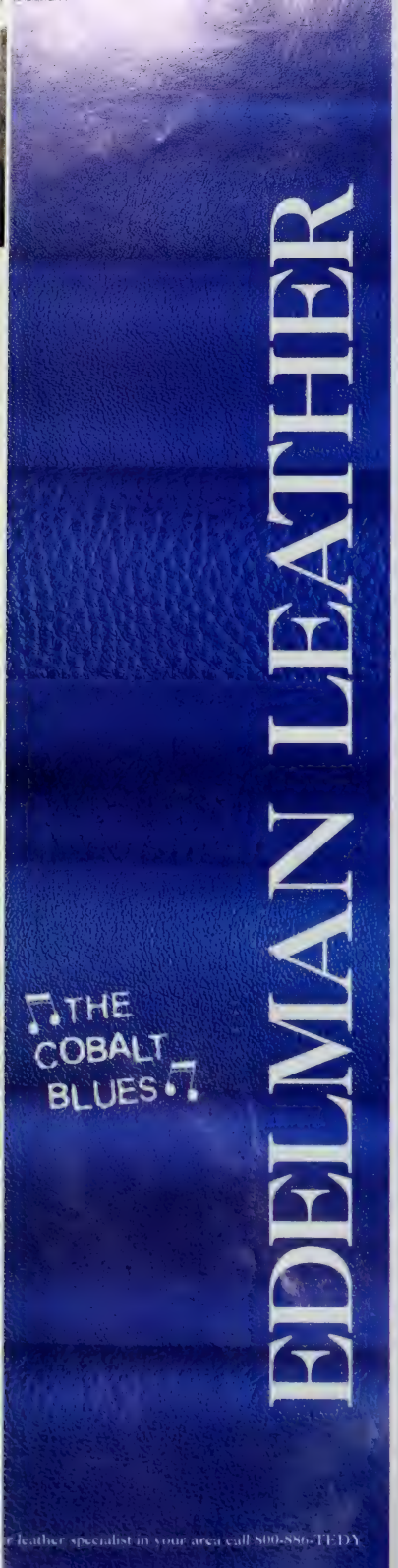
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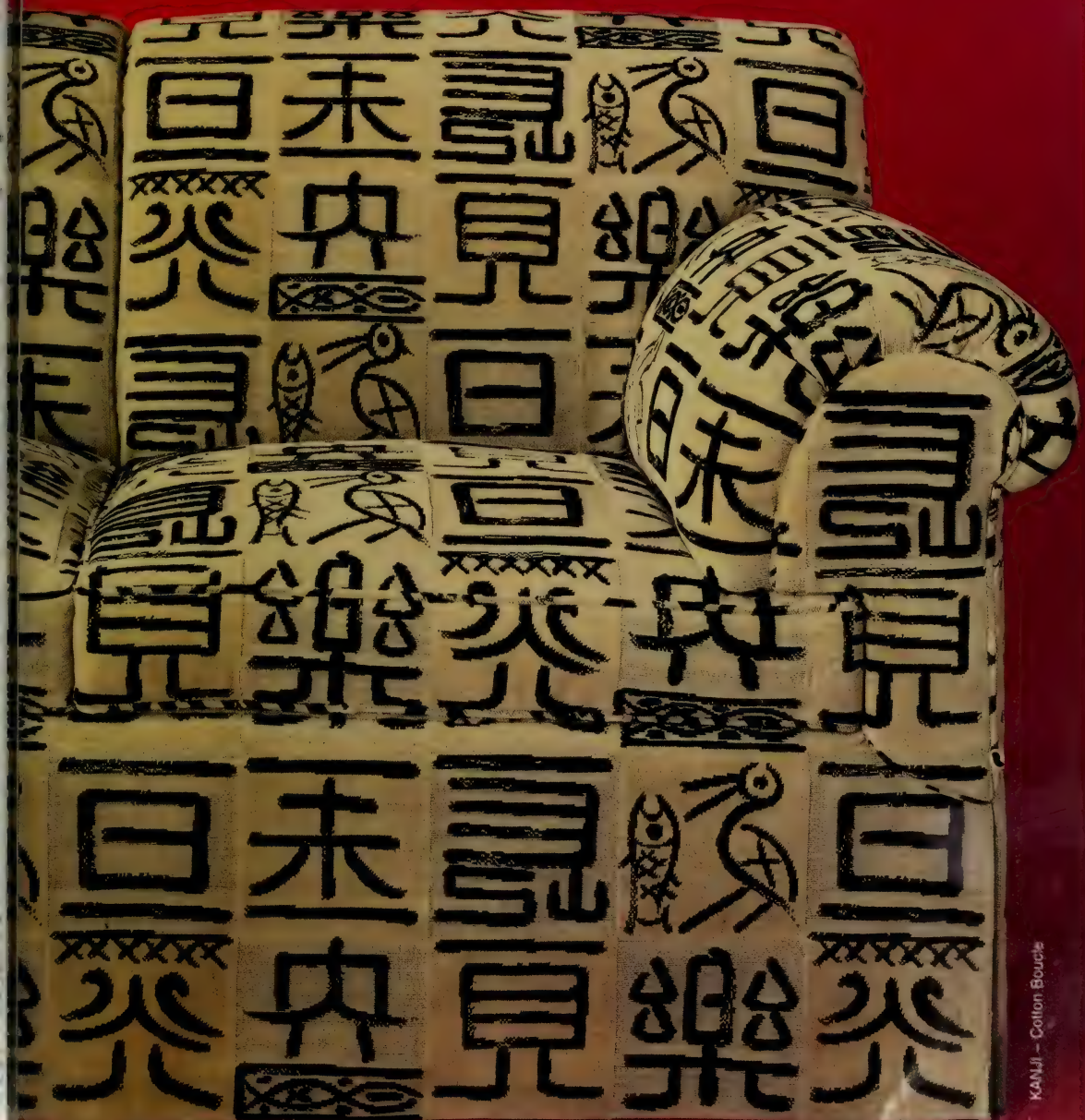
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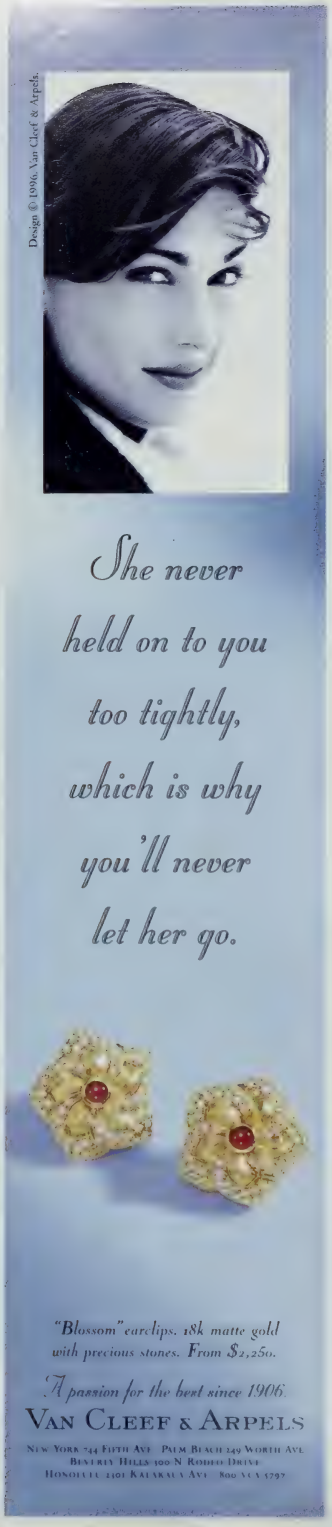


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"PLEASE, PLEASE DON'T DISCONTINUE THE LOG HOUSE FEATURES."

I had always wondered, until seeing Alexander Gorlin's magnificent creation in the August 1996 issue, why I was drawn to yellow. Simply put, it is the color of sunlight.

CHRISTOPHER CONIGLIO
LOS ANGELES, CALIFORNIA

In "Hemingway in Cuba," which appeared in the August issue, the names of the two bullfighters should be Luis Miguel Dominguín and Antonio Ordóñez, not Luis Miguel Ordóñez and Antonio Dominguín.

ELBA G. GINARD
TEHACHAPI, CALIFORNIA

Although I enjoy all your articles, I especially like the ones on the great western lodges you were featuring until someone wrote in complaining about your "log house" stories. I feel the lodges are a tremendous architectural contribution. The best article in thirty-eight years of *AD*, to me, was "Out West with Gerry Spence" (December 1995). Please, please don't discontinue the log house features.

JOANN WEST
CARLISLE, ARIZONA

Regarding the story "Seaside Sanctuary" in the August issue, the telephone number of the New Jersey Barn Company is listed incorrectly in the Reader's Directory on page 134. The correct number is 609/924-8480.

CHERYL ORD
NEW JERSEY BARN COMPANY
PRINCETON, NEW JERSEY

My love affair with houses began when I was a very small child. Some houses and buildings have impressed me more than others, however, and Yaddo (Historic Houses, August) is one of those special places in my memory. In 1952, shortly before my graduation as an art major from Skidmore College, I met a painter who was living at Yaddo and acting as caretaker. My enthusiasm for Yaddo must have shown, for he invited me and a friend for a visit. It was between terms and no others were in residence. Borrowing bicycles, we pedaled out Union Avenue, past the racetrack and so to Yaddo, to spend one of the most memorable days of my life. We were given a complete tour of every nook and cranny of the mansion and exterior studios, but the best part of all was being turned loose in the attic, where all of the personal effects of the Trask family were stored. As an artist, I've often dreamed of Yaddo, envious of those lucky ones chosen to spend time in this magical place. Thank you so much for the article that brought this dream alive for me once again.

MARGERY B. GRIFFITH
PUNTA GORDA, FLORIDA

I very much enjoyed "New Mexico Modernist Watercolors" in the August issue of *Architectural Digest*. While I understand that you can't discuss everyone, I feel that there was one serious omission: artist, architect, aviator and writer William Lumpkins. Mr. Lumpkins, an original member of the Transcendental Painting Group, was born in 1909 in New Mexico Territory. He was thus the only modern watercolorist working in New Mexico in the 1930s and 1940s who was native to the state. Lumpkins employed an improvisational, Zen-inspired approach to watercolor as early as the 1930s and was more abstract than even John Marin and Georgia O'Keeffe. Over the past five decades Lumpkins has continued to evolve and to produce highly original watercolors, oils and acrylics inspired by the colors and forms of his beloved New Mexico. At age eighty-seven he works daily in his Santa Fe studio on large abstract acrylics on paper. He is also still active as a part-time architect. Though he exhibited at the 1939 World's Fair and in New York in 1940, the mainstream art press has failed to acknowledge Lumpkins's lifetime of work in modern art.

LEONARD M. WEINSTOCK
SANTA FE, NEW MEXICO

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Agra (partial view) circa 1880



Lavar Kerman circa 1870



Oushak (partial view) circa 1860



Kashan circa 1890



Tabriz (partial view) circa 1890

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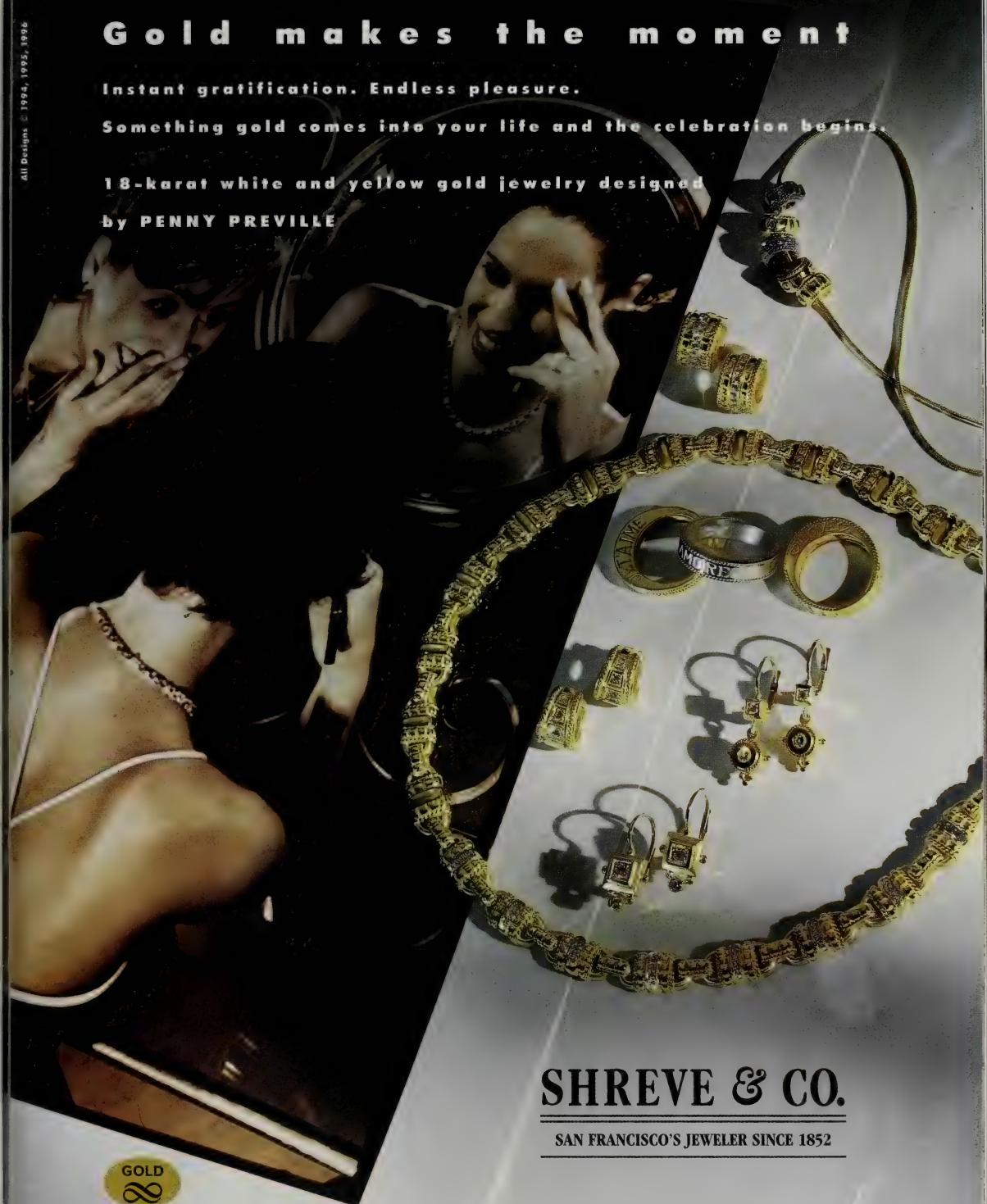
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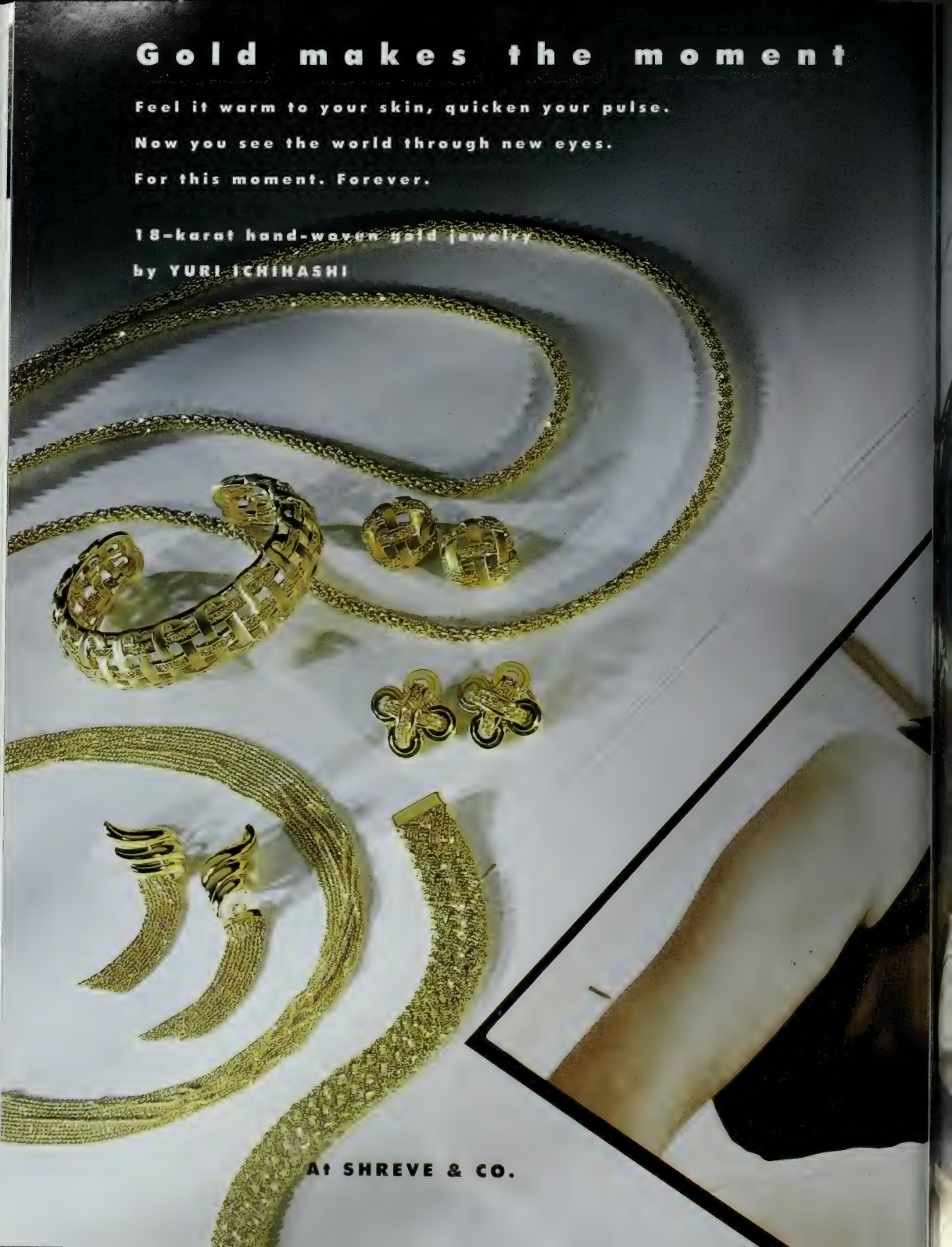
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Imagine the most exotic house you've ever seen. Now multiply that by ten. Next month, Architectural Digest features ten of the most exotic houses (well, one is a yacht) on the face of the earth, places spun from equal parts fantasy, ingenuity and design. A house carved from rock on the coast of Sardinia. Romantic pavilions above a Philippine beach. A sublime refuge by Ricardo Legorreta in Mexico. A Javanese-style residence on Bali. A restored sugar mill on St. Croix. A rustic lodge in Africa. A sybaritic Hawaiian retreat. A traditional compound in Thailand. The maharana of Udaipur's palace in India. And Anouska Hempel's remarkable yacht, anchored in Majorca. We also follow designer Juan Montoya to Marrakech, where he guides readers to the best shops, and show an estancia in Argentina where travelers can stay in grand South American style. Another highlight is Derek Walcott's piece on St. Lucia, the Caribbean island where he lives. The poet's words capture the breathtaking sense of place at the heart of the issue.

Paige Rense

Editor-in-Chief

Avis Berman is the author of *Rebels on Eighth Street: Juliana Force and the Whitney Museum of American Art*. She is working on a book about Whistler and the literary world, to be published by Clarkson Potter.

John A. Cuadrado, who divides his time between Princeton and Paris, writes on the international art and antiques market.

Christopher Finch is the author of *American Watercolors*, *Jim Henson: The Works* and *The Art of Disney*, which was published last year by Abrams.



Roland Flamini is a writer based in Washington, D.C. He is working on a biography of French diplomat Edmond Genet.

Paul Goldberger is the chief cultural correspondent and a Pulitzer Prize–winning architecture critic for *The New York Times*.

Barbara Goldsmith, an author and social historian, is a trustee of the New York Public Library. She has written for *The New Yorker* and *The New York Times*, and her latest book, *Other Powers*, will be published next spring by Knopf.

Peter Haldeman, a Los Angeles–based writer, is working on a memoir for Little, Brown.

Barbara Grizzuti Harrison is the author of *Italian Days*. Her most recent book, *An Accidental Autobiography*, was published in June by Houghton Mifflin.

Elizabeth Lambert is an *Architectural Digest* contributing writer who lives in London.

Aileen Mehle is an *Architectural Digest* contributing writer and the author of the "Suzy" column for *W* and *Women's Wear Daily*.

Dana Micucci is a New York–based writer who specializes in the arts.

Donna Pizzi is a freelance writer who lives in Portland, Oregon.



James Steele teaches architectural history and design at the University of Southern California. He is the author of *Los Angeles Architecture: The Contemporary Condition*.

Suzanne Stephens, an *Architectural Digest* contributing writer, is on the board of directors of the Architectural League of New York and Sir John Soane's Museum and is a member of the editorial board of Monacelli Press.

Annette Tapert, the author of *The Power of Style* and *Objects by Architects*, collaborated with Slim Keith on her autobiography, *Slim*, and with Irving Lazar on his memoir, *Swifty: My Life and Good Times*. She is working on a book about actresses for Crown Publishers.

Pilar Viladas, an *Architectural Digest* contributing writer, is the author of *California Beach Houses*, which was published in October by Chronicle Books.

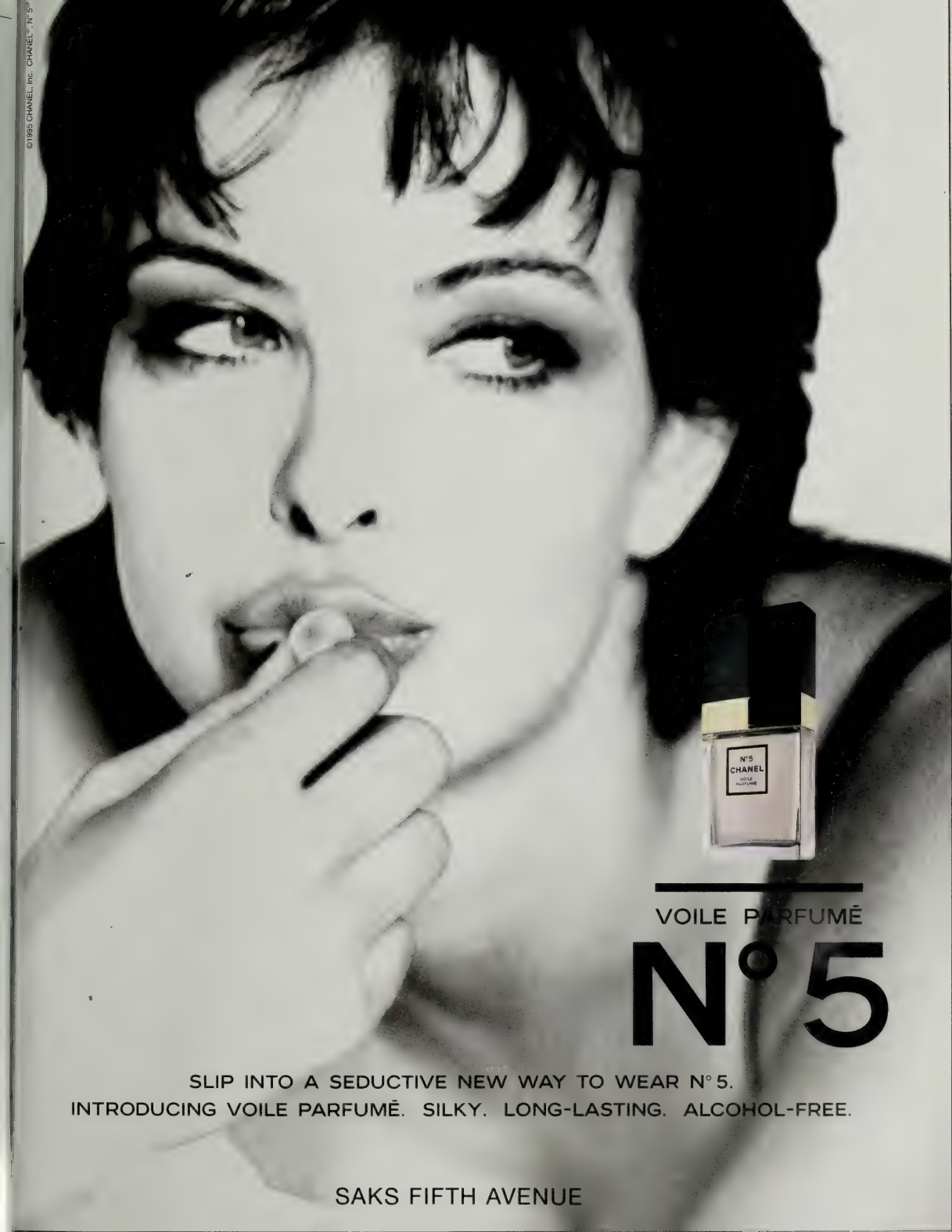
Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.

Michael Webb's latest books are *Architects House Themselves: Breaking New Ground* and *Architects Guide to Los Angeles*.



Leon Whiteson is an architecture critic for the *Los Angeles Times* and a contributing editor for *Architecture* magazine. He is working on a memoir, *Away from Africa*, for Faber and Faber.

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AD AT LARGE

TUBULAR BELLES

Warren McArthur's furniture hasn't aged at all since the 1930s because he solved the problem of using modern materials by making the furniture classical-looking with curves," says architect Campion Platt, who has bought numerous McArthur pieces for clients (*AD*, Dec. 1995). Even though hundreds of exclusive designs of anodized-aluminum furniture were offered from 1936 to 1948 through McArthur's shop at One Park Avenue in New York, original chaises, sofas, tables and chairs are hard to find. Platt offers two sources: **Lost City Arts** in New York and private dealers **Nicholas** and **Shaunna Brown** of Maine. "We conducted a lot of oral history interviews with people who worked for Warren McArthur Corporation, and they said the aluminum furniture was melted down during the war effort," says Nicholas Brown.

McArthur provided pieces for film sets as well as for such Hollywood personalities as Ramon Novarro (*AD*, Apr. 1994), Marlene Dietrich and Fredric March; he furnished the houses and offices of corporate executives across the U.S.; he supplied clothing shops and restaurants with custom tables and chairs; and during the war he became the largest producer of seating for aircraft.

Born in Chicago in 1885, McArthur, with his family, built a real estate empire in Phoenix (they owned the Arizona Biltmore, whose wrought iron furniture was McArthur's creation) but lost everything during the Depression. He patented a number of methods for making furniture but is best known for his system of connecting interchangeable sizes of anodized-aluminum tubes—sanded or brushed, then buffed for a dull finish—with machined rings and concealing reinforcing rods for durability. "The aluminum could be painted in different colors, but much of what we see today is silver. Most of the tabletops are lacquered wood or Formica, typically black, although he offered several colors," says Nicholas Brown. Lost City Arts, 275 Lafayette St., New York, NY 10012; 212-941-8025. Nicholas and Shaunna Brown; 207-236-8492.



DANIEL AUBRY

Pieces by Warren McArthur at Lost City Arts include a library table, a lamp, an ashtray, a club chair and a low table (above)

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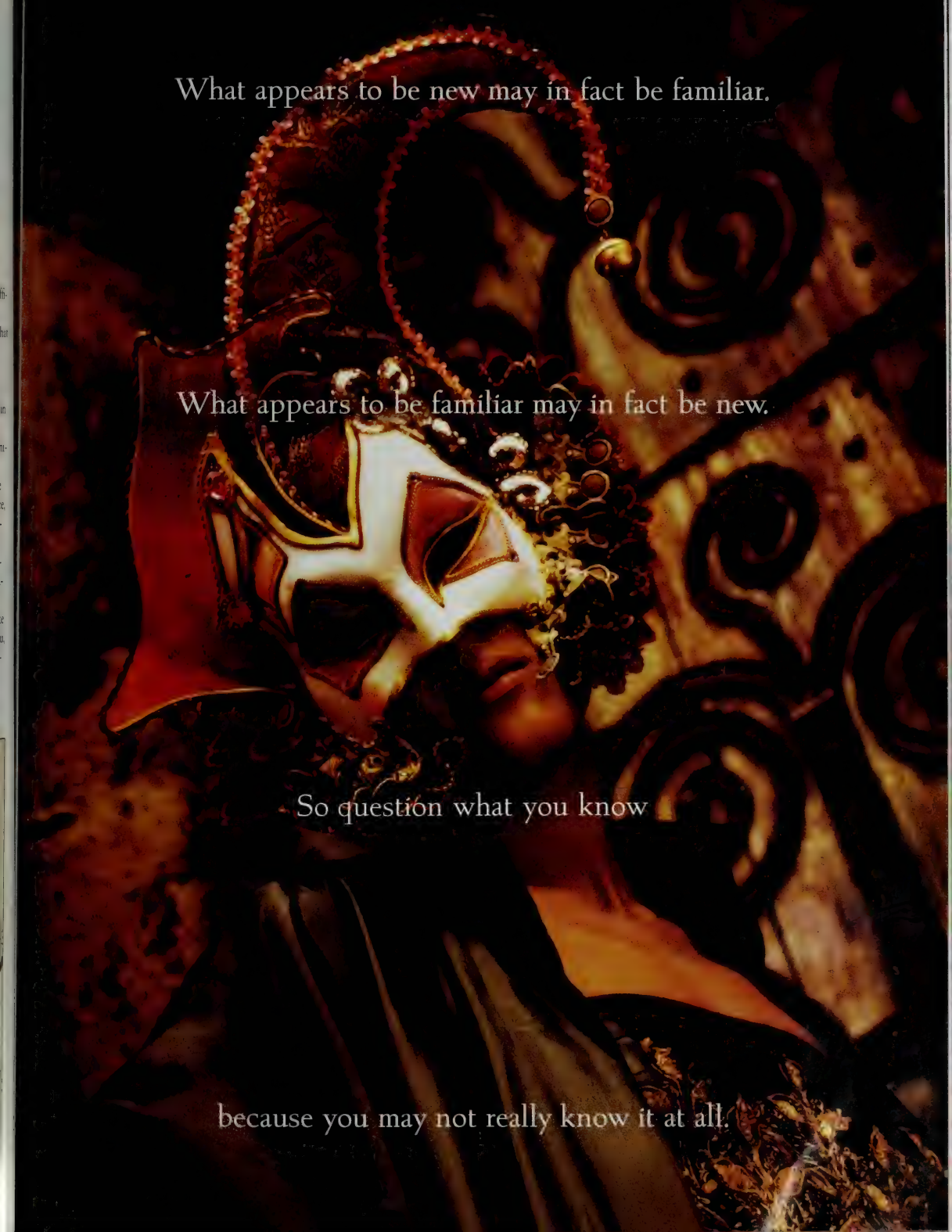
Accessorizing is always difficult because it's hard to find the personalized pieces that a family or an individual is all about," says interior designer **Carolyn Lawrence**. She has opened what she calls a salon in Los Angeles offering antique accessories, fine linen and furniture, much of it from Europe. "In Paris there's an abundance of poetic items," says Lawrence, who operates the shop in partnership with architect Glenn Bunting, with whom she renovated the Giorgio Armani boutique on Rodeo Drive. "I'm drawn to pure design, and I like platinum, silver, off-white, ecru, ivory—no gold," she says. Carolyn M. Lawrence, 8452 Melrose Pl., Los Angeles, CA 90069; 213-651-0857.



TIM STREET-PORTER

***Ford Model #5*, 1991, by Len Prince (right) is one of several art and fashion photographs at Carolyn Lawrence's boutique**

continued on page 31


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AD AT LARGE

BEHIND CLOSED DOORS

While corporate Japan is racing toward the 21st century, the antiques trade still operates in the same secretive manner as it has for centuries. "The Japanese way is mysterious," says the American-educated Isao Setsu, whose family gallery, **Setsu Gatodo**, is one of the oldest and most exclusive antiques establishments in Tokyo's Nihombashi district. The first floor of the gallery, paneled in zelkova wood, is sparsely decorated. A permanent exhibition of Buddhist art and tea bowls is all one sees, because Setsu Gatodo abides by the Japanese custom of arranging private viewings for serious collectors. Thus, clients, usually collectors or museum representatives, call ahead without knowing exactly what they might be shown. The business was established in the early part of the century by Isao Setsu's grandfather, who dealt privately in Japanese ceramics and art. Isao's father built the four-story building and a name for the family among collectors of tea ceremony utensils, screens, scroll painting and Buddhist art. Although guarded about their stock, the Setsus offered a few examples: a 16th-century Oribe bowl with the design of a pine tree; a pair of six-fold screens titled *Thirty-six Poets* by Ogata Korin, an artist of the Edo period; and a bowl hand-painted by Kenzan, who lived from 1663 to 1743. By appointment only. Setsu Gatodo, 3-7-9 Nihombashi, Chuo-ko, Tokyo 103; 81-3-3271-9630.



COURTESY SETSU GATODO

One of a pair of Edo period screens (above) by Ogata Korin

LOFTY ASPIRATIONS



COURTESY ARIANE DANDOIS

Paris antiques dealer **Ariane Dandois**, who numbers Peter Marino, Juan Pablo Molyneux and Jacques Granges among her designer clients, has just opened a vast new loft (above) ten minutes away from her gallery on the Left Bank. In her small original gallery on the rue des Saints-Pères she continues to show classic French furniture from the Louis XV, Louis XVI and Empire periods. In the three floors of her new space she has—in addition to furniture from those classic periods that she kept in a warehouse and rotated through the gallery—Venetian mirrors, Swedish and Russian Empire armchairs, Biedermeier sofas, Japanese screens and Chinese porcelain. The Loft, by appointment only, 13 rue Miollis, 75015 Paris; Galerie Ariane Dandois, 61 rue des Saints-Pères, 75006 Paris; 33-1-42-22-14-43.

LETTER PERFECT

We came to Macy's because of the Thanksgiving Day parade and the Fourth of July fireworks," says Seth Kaller, director of **Kaller's America Shoppe and Gallery**. "You can't get more American than that." Kaller, who until recently dealt privately in rare books and documents, has opened a new gallery on Macy's mezzanine, and the draw at the space is the books, documents and autographs. Among the former is a first edition of *Gone With the Wind* signed by the cast of the movie; among the letters are ones by JFK and Marilyn Monroe (although not, alas, to each other); and among the documents are an 1823 reproduction of the Declaration of Independence (201 were made, 31 survive) and the first American printing of the Magna Carta. Kaller's America Shoppe and Gallery, Macy's, Herald Square, New York, NY 10001; 212-494-1776.

continued on page 34





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ANTIQUES IN MIAMI



WEBSTER/VAD PHOTOGRAPHY



A selection of European and Latin American pieces at Osuna-Lennon (far left)

Corinthian Antiques' stock of large-scale 18th- and 19th-century furniture (left)

Among the antiques at Southern Fine Arts (below) is a painted linen backdrop

Miami is an antiques shopper's paradise, says Juan Montoya. At the **Osuna-Lennon Gallery** (another shop is in Washington, D.C.), 17th- to 19th-century paintings, Renaissance and Spanish furniture and Baroque sculptures abound. Ramon Osuna and Robert Lennon have acquired two 1860s chairs by Alexander Roux of New York and two American Neoclassical desks, one by Michel Bouvier of Philadelphia and the other attributed to the Maker of Turban Heads (a furniture maker from Baltimore who carved heads of men wearing turbans). Osuna-Lennon Gallery, 1635 Jefferson Ave., Miami, FL 33139; 305-673-3324.

Juan Portella, an old friend from Madison Avenue, set up shop in Florida with **Andrew Frank** earlier this year. Montoya sees Portella "for the unusual chair, object of art and painting." That may be two stainless-steel campaign chairs from 1900–1910 or a Biedermeier bedroom suite found in Milan. Juan Portella Andrew Frank Decorative Arts, 921 Lincoln Rd., Miami, FL 33139; 305-531-8585.

I.T.O. Antiques specializes in chandeliers and lighting as well as screens and panels. "I bought an original Addison Mizner chandelier that was shaped like a castle and made of colored glass," says Montoya. "Our true love is the first quarter of the 19th century," says Dick Smith, who with partner Rick Griffin travels to Scandinavia, bringing back pieces like a turn-of-the-century Baltic chandelier, a six-panel screen of Zuber's *Monuments of Paris* and a rosewood side table from Mentmore house. I.T.O. Antiques, 2685 S.W. 28th Lane, Miami, FL 33133; 305-856-4951.

At **Corinthian Antiques**, Rolando Castro keeps a stock of heavy 18th- and 19th-century European and American furniture, including a Venetian bed and a turquoise Belgian cupboard. Corinthian Antiques, 2741 S.W. 27th Ave., Miami, FL 33133; 305-854-6068.



COURTESY SOUTHERN FINE ARTS

Southern Fine Arts has chandeliers and lights from old Palm Beach hotels. High ceilings have afforded Kiki Vergara and Antonio Crespo the space for such items as 18th-century giltwood salomónica columns with Corinthian capitals. Southern Fine Arts, 3070 S.W. 38th Ave., Miami, FL 33146; 305-446-1641. □



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A ca. 1775 South American colonial desk from Osuna-Lennon



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Text by Dana Micucci
Photography by Dan Forer

IT IS A BALMY SUNDAY AFTERNOON IN March on St. Croix, in the U.S. Virgin Islands, and the sun is shining brilliantly on a West Indian mahogany four-poster, the pièce de résistance of the country auction in progress on the grounds of the Whim Plantation Museum near Frederiksted.

The turquoise waters of the Caribbean glisten in the distance, and a stone windmill, once used to grind cane into sugar, stands nearby—a reminder of another era, two centuries ago, when sugar was gold and St. Croix was one of the wealthiest islands in the West Indies.

More than two hundred people—a mix of both local and off-island antiques dealers, cabinetmakers, collectors and enthusiasts—have gathered under a tent as either curious onlookers or bidders hoping to acquire a piece of local history.

Several bidders wave numbered cards above a sea of straw hats and sunglasses, as Trudy Rosato of New York's William Doyle Galleries hammers down the four-poster at just over $4,000. It is the top lot of the thirteenth annual March auction presented by the St. Croix Landmarks Society to benefit its research library, educational programs and the Whim Plantation Museum, which offers an authentic glimpse of plantation life on the island during nearly two hundred years of Danish rule that began in the mid-eighteenth century.



CAROL LEE



CAROL LEE

The finest examples of West Indian craftsmanship can be found at St. Croix's annual Whim Plantation Museum Antique Furniture Auction. TOP: The tented sale takes place on Estate Whim. LEFT: Whim's chairman of collections, Michael Connors, left, inspects 19th-century colonial West Indian chairs. ABOVE: The great house's west end has Neoclassical details.

A tour of the museum, situated on the grounds of Estate Whim, an eighteenth-century sugarcane plantation, reveals a small field of the cane that originally covered most of the one hundred and fifty acres of the property; the remains of a sugar factory; and an elegant Neoclassical great house, or planter's residence, that is home to one of the world's finest collections of West Indian antiques. The Whim auction began as a fund-raiser to preserve and restore the collection and proved to be popular with islanders who were willing to donate their heavy furniture.

For more than four hours, young men haul furniture from the surrounding lawn to the podium and back. Participants re-

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cline on white plastic lawn chairs and on the wicker and wrought iron pieces waiting to be auctioned along with other English and American antiques from a local estate. An adjacent flea market offers lower-priced antique European export ware.

The atmosphere is one of relaxed refinement and amusing eccentricity, qualities that characterize antique West Indian furniture itself, which is crafted of local mahogany, a commodity highly prized by the Virgin Islands' early colonizers—England, Holland and Denmark.

Although the United States purchased the Virgin Islands from Denmark for $25 million in 1917, the Danish presence is still evident in the narrow streets, arcades and Neoclassical architecture of the historic towns of Frederiksted and Christiansted, as well as in the surviving plantation great houses and crumbling old sugar mills that recall the reign of the plantocracy.



The Danes in particular capitalized on the abundance of indigenous mahogany and elevated island cabinetmaking to a high art. In an effort to replace their imported European furniture, which had fallen prey to the tropical heat and termites, colonial planters commissioned enslaved African West Indians trained as shipwrights and carpenters to build new furniture from the mahogany trees that had been cut to make way for their plantations.

These cabinetmakers copied the European imports and blended styles ranging from Regency and Empire to early Victorian with whimsical African interpretations that took the form of carved pineapple, palm frond, sunburst and zoomorphic snakelike motifs.

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LEFT: Trudy Rosato of the William Doyle Galleries in New York donated her time and presided over the auction this past March. BELOW: A tall case clock and a 19th-century desk were among the offerings. ABOVE: A 19th-century "island pine" cupping table, left, along with a 20th-century copy, sold for over $1,500. These traditional pieces were used as small servers and to display export ware in great houses.



THE WHIM PLANTATION MUSEUM AUCTION

The Whim Plantation Museum Antique Furniture Auction on St. Croix, which is attended by designers, architects and antiques collectors, is held each year in March as part of the West Indies Symposium, the first antiques-related, educational yachting tour of the U.S. Virgin Islands. The symposium offers professional accreditation through the American Society of Interior Designers.

Antiques purchased at the auction may need to be restored or refinished because of damage caused by the tropical heat, termites and hurricanes. Local craftsmen, such as David Dennis at Whim, Marc Mandon of St. Croix and Sean Krivatch of St. Thomas, who specializes in French polish finishes, charge hourly rates. Restoration experts can also help with shipping. Costs vary depending on the size of the piece, but buyers can expect to pay several hundred dollars for crating and shipping.

For information about the 1997 auction and symposium, contact Robert Buddle, Rhumb Line Yacht Charters, P.O. Box 8794, Naples, FL 33941; telephone 941/353-7023 or fax 941/353-1400. Information can also be obtained from the U.S. Virgin Islands Tourism Office at 800/372-8784.



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MAKING A BID ON ST. CROIX



LEFT: An auction "runner" holds an early-20th-century child's carved and painted rocking horse.



RIGHT: A Crucian mahogany four-poster bedstead with turned ring-and-ball posts went for over $4,000.

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Furniture crafted on islands such as Martinique and Jamaica borrowed from the French and English designs favored by their respective colonizers, while on the Virgin Islands the Neoclassical Danish influence was strong, since the most talented makers were sent to Denmark for training. Along with imported crystal, silver and porcelain, their creations filled the high-ceilinged rooms of luxurious great houses on plantations with names like Big Diamond and Golden Grove in a visible display of the planters' new wealth.

Many visitors to the shores of St. Croix, the largest of the more than fifty U.S. Virgin Islands, seek the hedonistic pleasures of sun and surf, but antiques aficionados may be surprised to learn that the Whim auction is the best source for West Indian furniture. "Most of the pieces that turn up here were made on St. Croix, which is noted for its high-quality mahogany and craftsmanship," says Michael Connors, a leading expert in the field and chairman of collections for the Whim Museum.

Judging from the excitement generated by the nineteenth-century four-poster crafted with turned ring-and-ball posts to support mosquito netting, West Indian furniture, long overlooked, has begun to attract international attention. "It has an authenticity and casual beauty that appeals to a nineties audience," says Connors. "People are tired of ormolu and gilding. The soul of West Indian furniture is in the richly grained mahogany. There's a rising demand for these one-of-a-kind pieces that few people ever knew existed. It's a new, cutting-edge market."

West Indians are now recognizing the historical value and master craftsmanship of the furniture passed down to them and are often among the bidders at Whim auctions. Since West Indian cabinetmakers, who were slaves, continued to make furniture after emancipation in 1848 for the new West Indian middle class, there is a reasonable supply on the islands. But many locals aren't eager to part with their treasures.

The pieces at Whim auctions come from a variety of sources, including nearby estates, dealers and collectors who are trading up. Consignors have even discovered such native forms as parlor presses (small armoires used to store linens) and cupping tables (small servers for cups and utensils) in Dumpsters or under the porches of residents unaware of their value.

It is also possible to walk away from a Whim auction with fine European and American antiques at exceptional prices, such as the George III pine linen press and the eighteenth-century English mahogany corner chair that dealers snapped up for $825 and $1,045, respectively. (All prices include a 10 percent buyer's premium.)

But West Indian furniture, which made up only about 20 percent of the furniture lots offered in this sale, commanded the most interest and the highest

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LEFT: Christopher McEvoy, Jr., who purchased the plantation in 1793, named the estate Whim. It is believed to have been the colloquial expression for "windmill," one of which powered the sugar mill.



"Time I value above all things. It just gets more and more precious." *Dame Kiri Te Kanawa*

Beyond question, Dame Kiri Te Kanawa's singing career has been triumphantly consistent over the years. However, she admits that if one thing has changed it's her attitude toward time. She says, "It is so beautifully expressed by the Marschallin in *Der Rosenkavalier*: She goes through the house in the middle of the night, and stills all the clocks, wishing she could stop time. And yet she knows she cannot."

Dame Kiri feels that time has speeded up because her schedule keeps her diary filled for up to five years in advance.

"To arrive early is unfortunate, but to arrive late is the rudest thing imaginable," she says. But then she relents and smiles, adding, "Sometimes I don't know whether I organize time, or time organizes me."

For almost two decades Dame Kiri has been accompanied by her Rolex timepiece. Of her gold Lady Datejust with matching President bracelet, she says, "It is very beautiful, very elegant, and quite wonderful."

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MAKING A BID ON ST. CROIX

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prices. The most sought-after pieces, in addition to the mahogany four-poster, were a colonial mahogany cupping table that brought more than $3,000 and a set of six nineteenth-century Danish West Indian mahogany chairs with hand-caned seats and backs that sold to a Florida buyer for just under $4,000.

The cupping table's turned galleries and button feet, as well as the caning on the chairs, which allows air flow, are typical of West Indian furniture. Other distinguishing features include scallop-carved cupping table splashboards, reverse-curved scroll legs with spurs, and parquetry and marquetry veneers in contrasting tropical woods. Cabinetmakers on the Danish islands were especially skilled at turning, the technique of using a lathe to create elaborate rope twists, vase shapes and bobbin and melon motifs on bedposts, chair legs and other furniture elements.

"Every time I think I've found the best four-poster I've ever seen, I find a better one," says George Tyler, a St. Croix entrepreneur, collector and cochairman of the Whim auction. "These sales, particularly, have brought out some of the best pieces. There's a certain romance to West Indian furniture that attracts me. It's steeped in history and politics, and it's so localized that I feel I almost know the people who made it."

While some objects can be attributed to specific craftsmen, such as Charles McFarland of St. Croix, who was noted for his double-twist turnings, a lot of West Indian cabinetmakers are still unidentified because they rarely signed their work, according to Connors. "Many would display their creations right out on the street in front of their shops, challenging others to surpass them," he explains. "This kind of competition resulted in excellent furniture."

A few local cabinetmakers are now struggling to preserve this dying art. "The problem is the lack of interested apprentices on the islands," says David Dennis, master craftsman and conservator of the Whim Museum antiques collection. "Once the United States took over the Virgin Islands from the Danes, apprenticeship programs dwindled. I was angry that these skills were disappearing, and I felt a mission to carry on."

As awareness of West Indian furniture increases and reproductions, introduced by companies such as the Milling Road division of Baker Furniture and David T. Smith of Cincinnati, continue to arouse interest, prices for the antique originals are sure to rise. Major pieces are now selling in the low thousands, as evidenced by the highlights of the most recent Whim auction, while reproductions are priced a bit lower.

Whatever the market value of these exquisite, handcrafted mahogany furnishings, many locals and travelers would agree that an afternoon under the white tent at a Whim auction is part of the charm of St. Croix and an antiques adventure not to be missed. □



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By John Cuadrado

On important ceremonial occasions, as the light of dawn gilded the courtyards of the Forbidden City, it awakened a blaze of color: the sumptuous silk robes of thousands of courtiers and officials kowtowing before the emperor. Arrayed before the Son of Heaven in rows according to their rank, these individuals ruled the vast Chinese empire through a minutely organized hierarchy whose gradations were expressed in the very garments they wore.

During both the Ming (1368–1644) and the Qing (1644–1911) dynasties, the court garb of noblemen and of civil and military officials bore badges of rank known in the West as mandarin squares and in China as *puzi*. Most often square in shape, *puzi* were adorned with images of the real or imaginary creature accorded each rank by elaborate sumptuary laws.

Long shunned as insignificant curiosities, these exquisitely worked badges are now recognized as works of art, and they have captured the attention of a growing body of collectors. Though prices have risen substantially on a percentage basis, they have moved up from a very low base, and the market remains one that has yet to go completely public. Fine embroidered, brocaded or split-tapestry woven examples are still accessible and can be purchased for about $1,000 to $3,000, although prices can go much higher, especially for rare or early badges.

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Above: Late 16th century. Silk embroidery; 15⅞" x 14⅝". A square bearing a dragon, the symbol of imperial authority, was worn by a duke at the Chrysanthemum Festival. Spink & Son Ltd., London.

Left: Late 17th century. Silk-and-gold embroidery; 13⅞" x 14". First-rank civil officials wore squares decorated with cranes, which signify longevity. Linda Wrigglesworth, London.

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RIGHT: Late 17th century. Silk, gold and feather brocade; 13" x 14½". Military squares featured fierce animals. Tigers were reserved for fourth-rank officials. Jon Eric Riis Designs, Ltd., Atlanta.

BELOW: Sixteenth century. Silk embroidery and gilt paper; 13⅜" x 14½". Egrets and lotuses together represented the honesty of a sixth-rank civil official. Jacqueline Simcox Ltd., London.

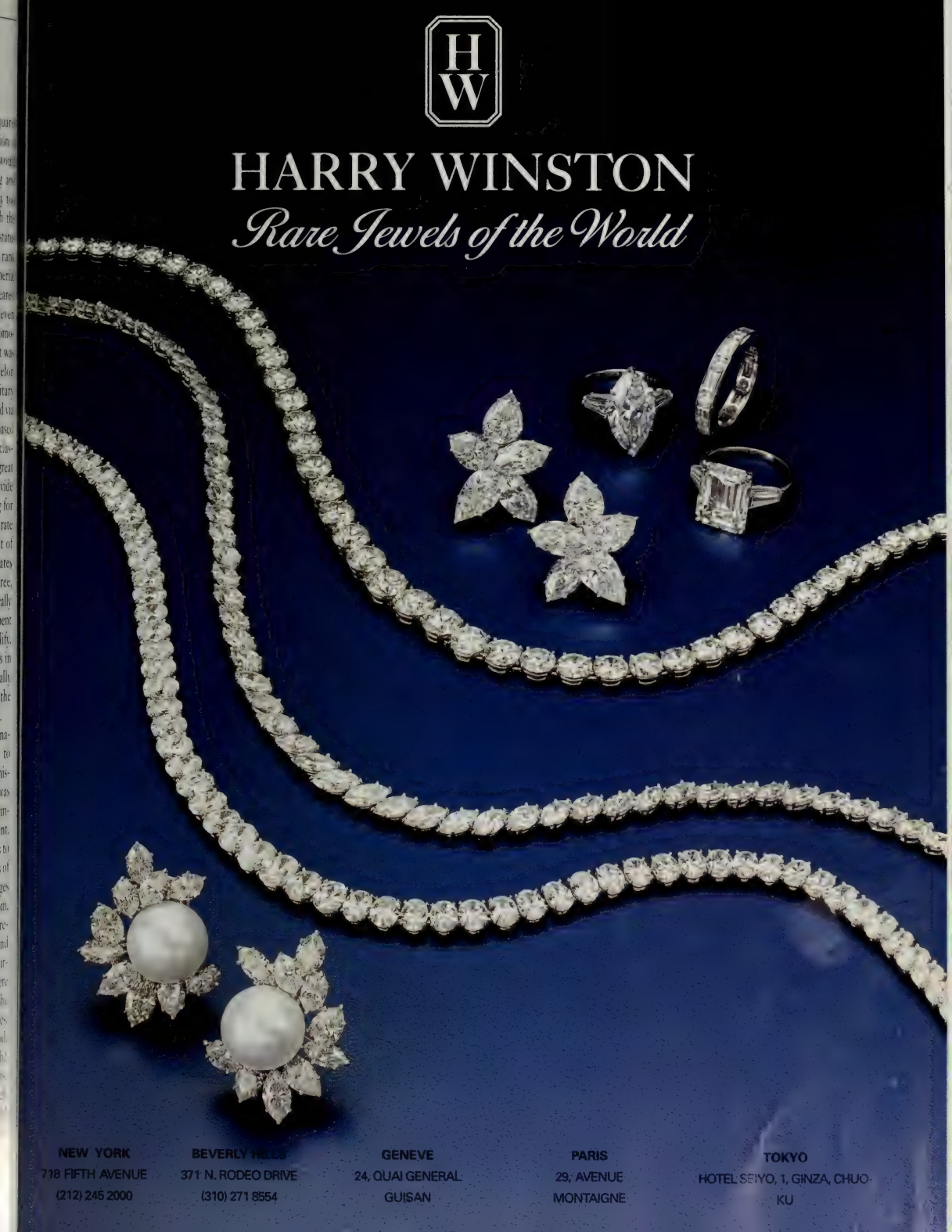


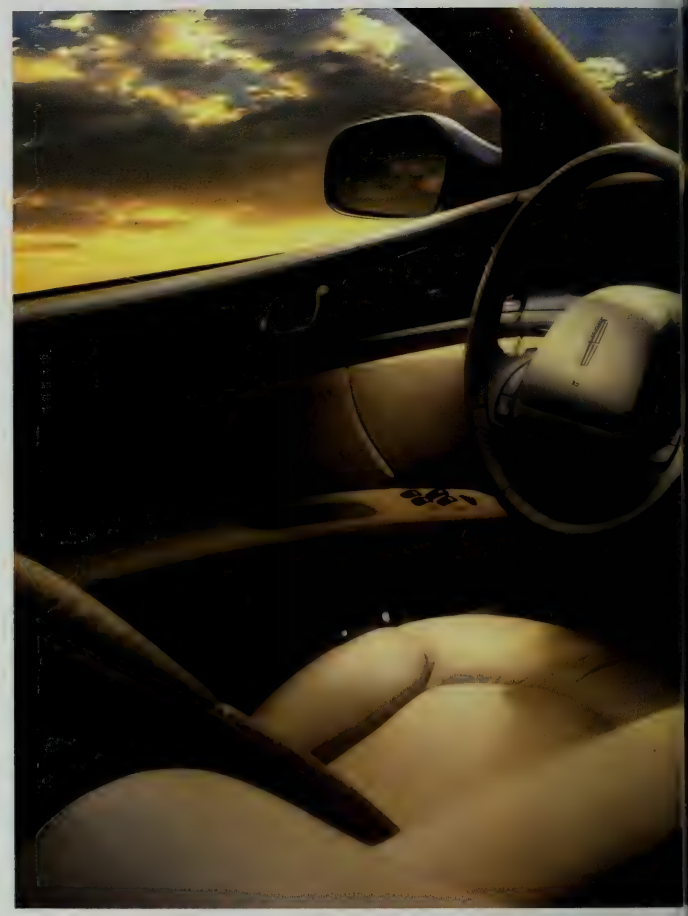
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That mandarin squares have caught the attention of collectors today surely would not surprise the Ming and Qing Chinese, for they too were preoccupied with the badges and the exalted status they signified. Official rank was all-important in imperial China, and boys were geared for success early on, even playing the Game of Promotion, in which the object was to become a first-echelon mandarin. Civil or military gentry status was attained via a series of examinations based on the ancient Chinese classics, and families made great financial sacrifices to provide their sons with tutoring for the grueling exams. The rate of failure was high. Out of twelve thousand candidates for the second civil degree, only three hundred typically succeeded. Some men spent their lives trying to qualify, and those still candidates in their eighties occasionally were granted solace in the form of honorary degrees.

Success in the examinations meant admittance to the civil or military administrations, each of which was divided into nine ranks. Symbols of literary refinement, birds were used on badges to identify the various grades of civil officials. Military badges drew on the animal kingdom, with the highest ranks represented by the fiercest and most intelligent beasts. During Ming times, badges were affixed directly onto the chest and back areas of robes, and during the Qing period, they were displayed on the dark silk *pufu*, or surcoats, worn by mandarins. Each badge not only incorporated the bird or animal symbol but sought to represent the

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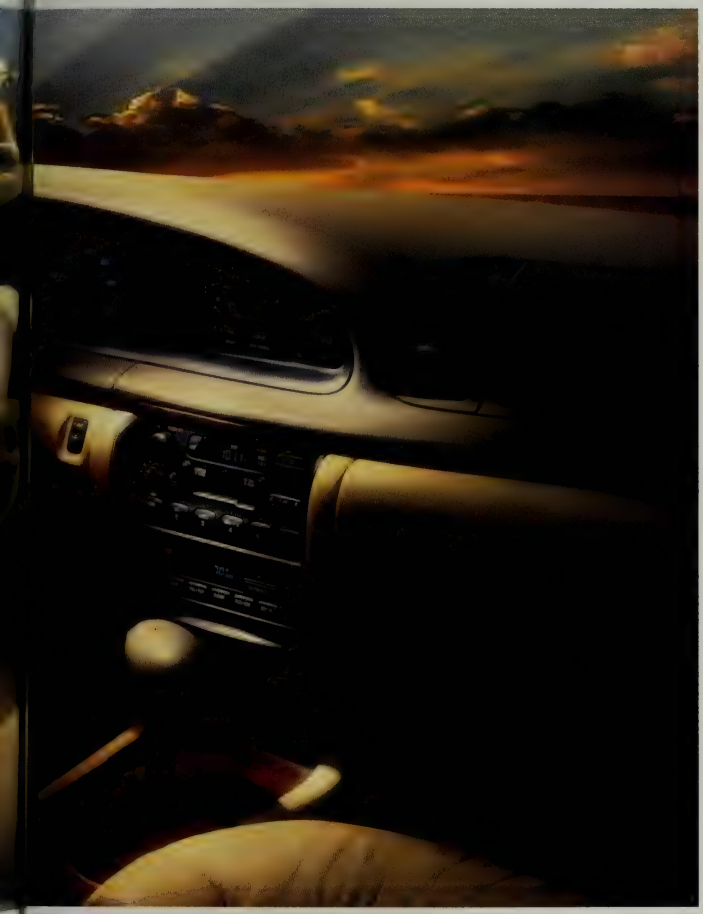
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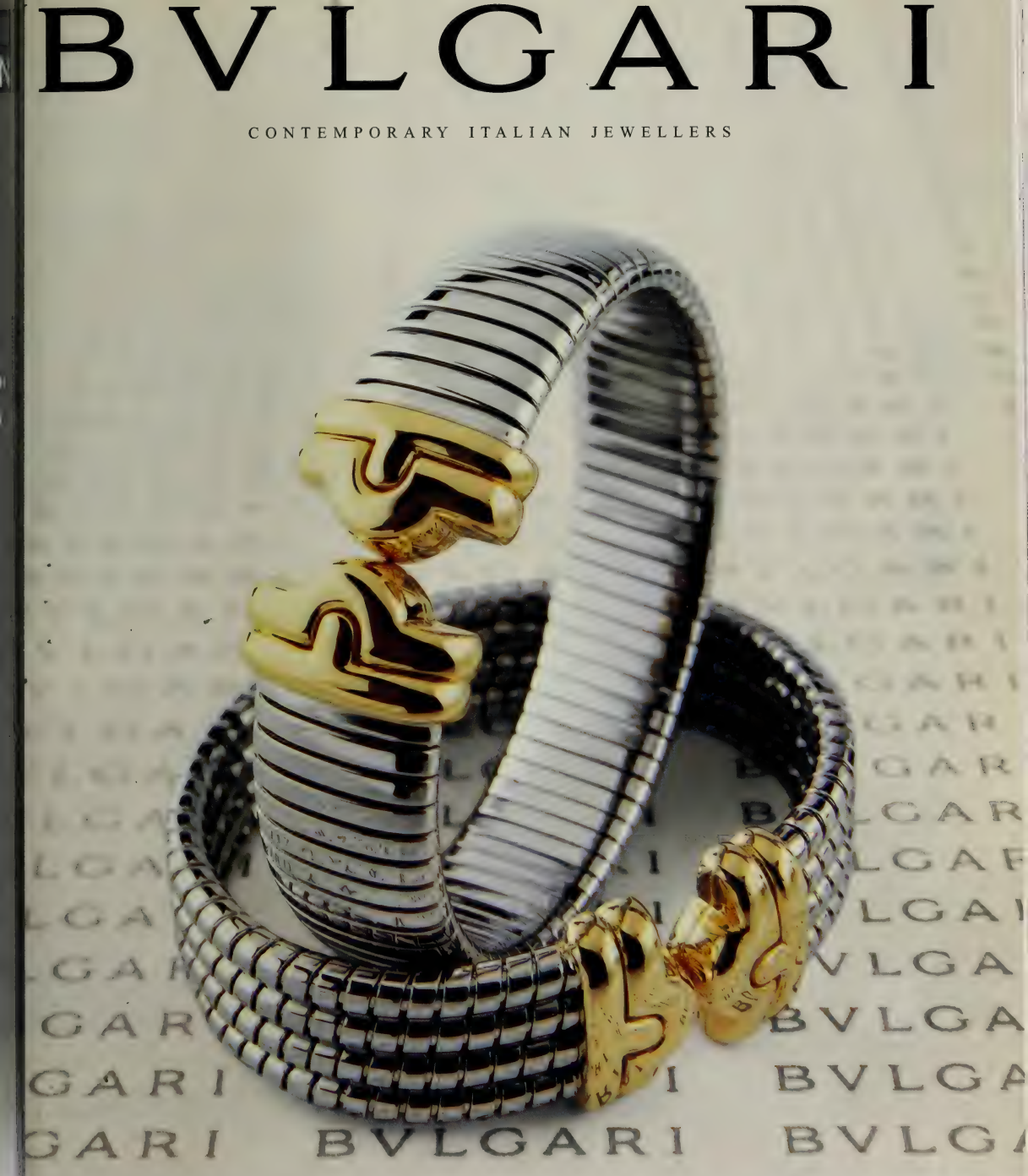
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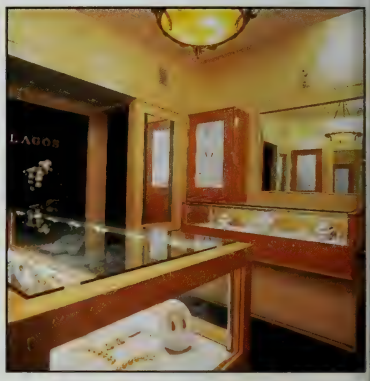


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MANDARIN SQUARES



LEFT: Eighteenth century. Silk-and-gold embroidery; 12" x 11¾". The mythical *xiezhai*, which was said to be able to distinguish good from evil, adorned the squares of court censors. Christie's, New York.

BELOW: Late 19th century. Silk-and-gold embroidery; 11½" x 11¾". Bats—the word for which is a homonym in Chinese for *happiness*—join a wild goose on a civil official's square. Dodi Fromson Antiques, Los Angeles.



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universe in microcosm with depictions of water, the earth-mountain and the cloud-filled sky. Changes in the styles of these elements help collectors identify the period in which a badge was produced. An exhibition and sale in December at Linda Wrigglesworth's gallery in London features a fine group of forty Ming and Qing examples and illustrates the stylistic development of the badges.

Rank badges from the Qing Dynasty appeared in Europe and the United States during the nineteenth century as foreign aggression enfeebled China. Silks filled the trunks of returning Western soldiers after the sacking of the imperial Summer Palace in 1860 and the looting of the Forbidden City in 1900. The collapse of the Qing in 1911 and the violation of the imperial storerooms that followed flooded the markets of Peking with textiles. Diplomats, missionaries and travelers brought badges home as curios and had them fashioned into handbags or album covers to present as gifts. More often, rank badges were secreted in chests, where they slumbered for decades.

Badges from the Ming Dynasty, by contrast, generally materialized in the West only recently. Ming badges are extremely rare, and dealers were shocked in the 1980s when they began to flow from Tibet onto the world market. Jacqueline Simcox, an esteemed Asian art dealer in London, explains that the high lamas in Tibet long received gifts of silks from the Chinese court. Stored for centuries in cold, dry monasteries, rank badges survived in virtually perfect condition.

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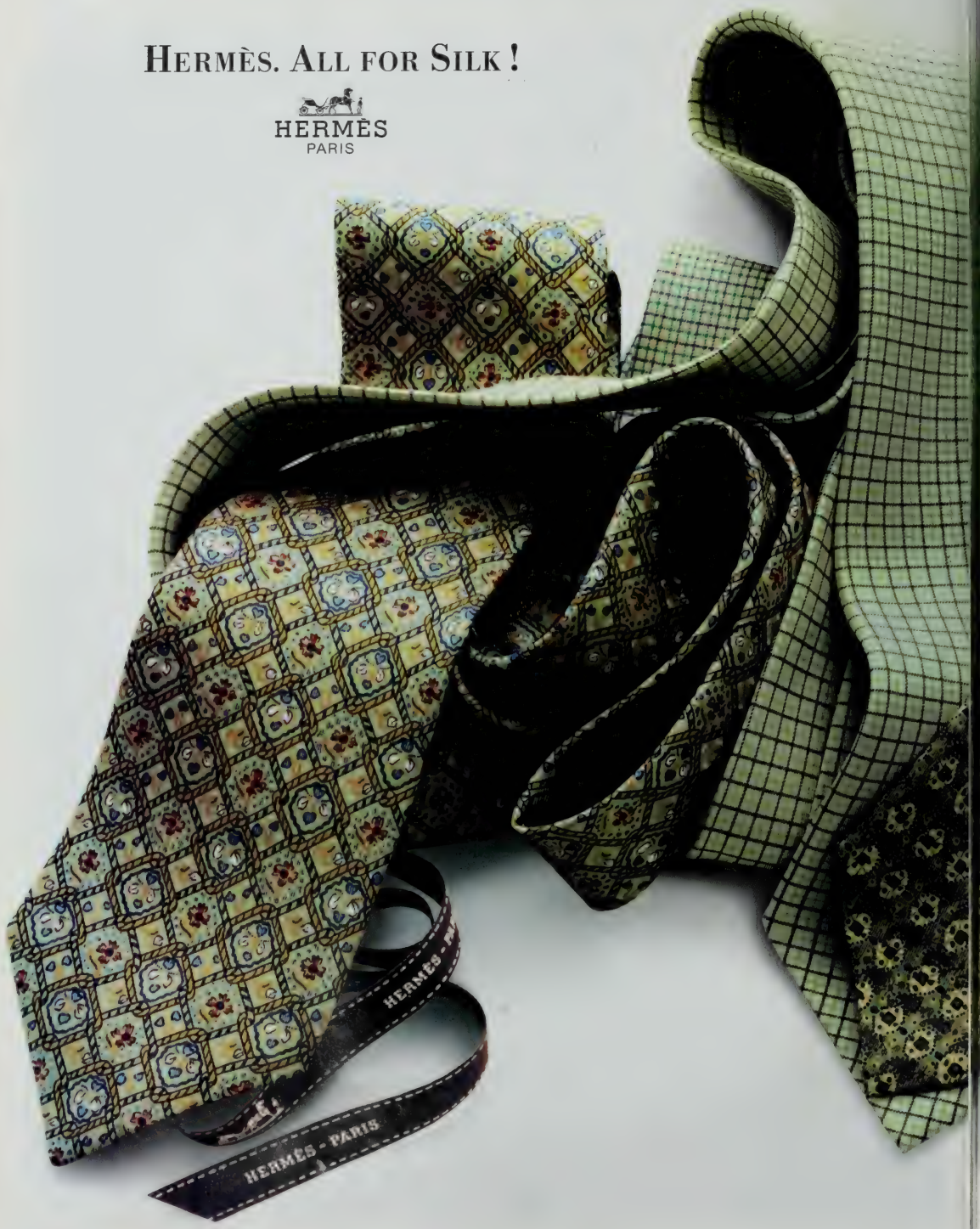
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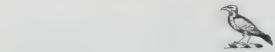
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MANDARIN SQUARES

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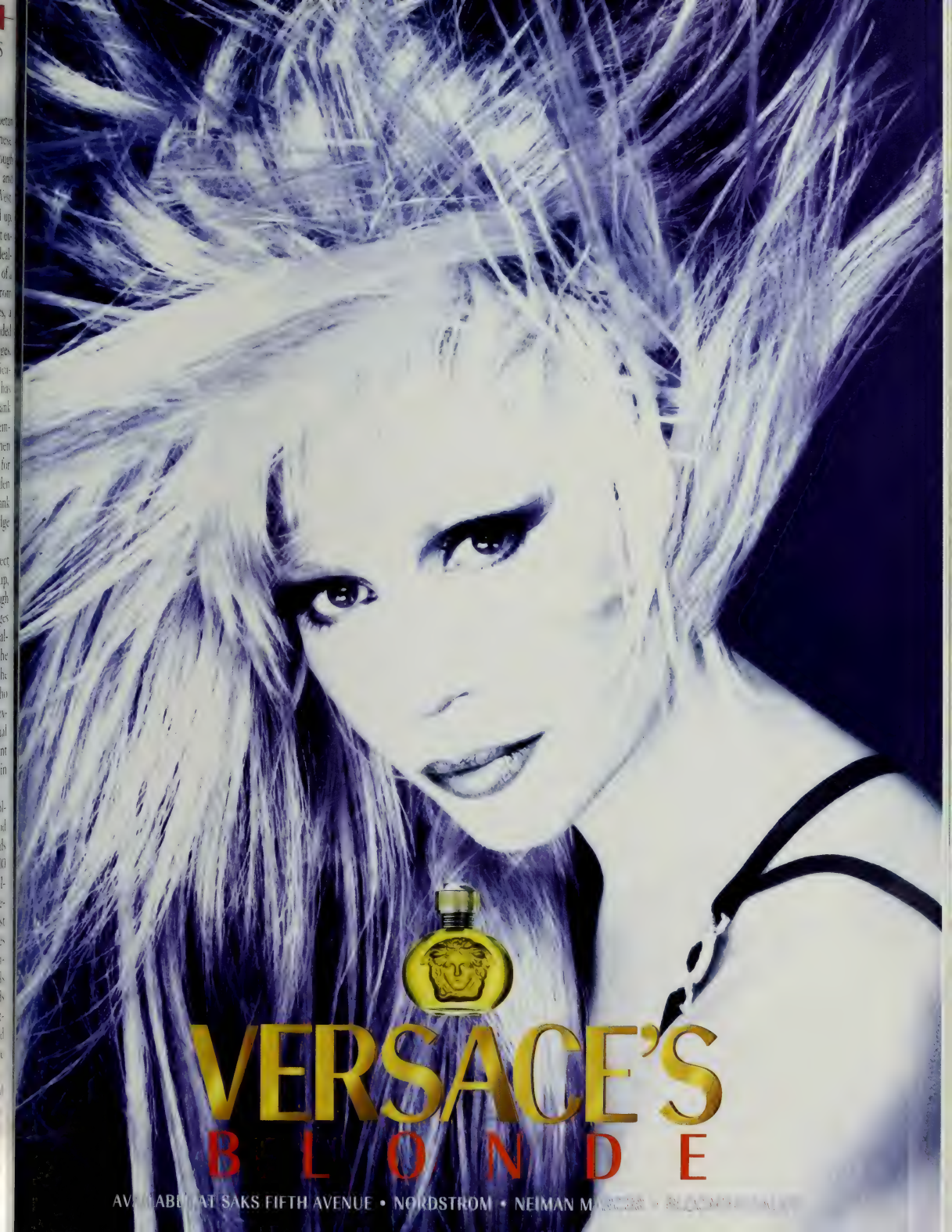
In response to the disruption of Tibetan culture by the Communist Chinese, monks smuggled these textiles through high mountain passes into Nepal, and from there they trickled into the West. This source now has all but dried up, but it made the 1980s a time of great excitement for collectors. New York dealer David Lantz recalls his discovery of a Tibetan dancer's robe fashioned from twenty-two Ming imperial badges, a find that in and of itself greatly expanded the then known corpus of Ming badges.

A series of exhibitions and publications over the past fifteen years has helped move the market for rank badges. Linda Wrigglesworth remembers apologizing in 1982 for the then high price of £45 that she was asking for a Qing badge decorated with the golden pheasant symbol accorded second-rank civil mandarins. Today that same badge would command £1,600.

Prices for rank badges are a direct function of their rarity, workmanship, aesthetic integrity and condition. Though the bird and animal symbols on badges were prescribed by law, the artistic quality of a badge varied according to the skill of the artisan who made it and the wealth and stature of the individual who commissioned it. The finest badges exhibit elegantly drawn bird and animal symbols imbued with life, movement and personality, and show balance in their design and coloration.

Nineteenth-century badges offer collectors the most choice. Prices for good examples range from the high hundreds to a top level of about $4,000 to $6,000 for great rarities. Jon Eric Riis, a dealer in Atlanta, marvels at the inventiveness and the high quality of the best nineteenth-century material. He notes that badges in the 1898 Reform Period style, which feature rank symbols against simple, rhythmic backgrounds of clouds, can be quite aesthetically satisfying. These are still inexpensive, and Riis has several such civil badges at the $800 level. Military badges of any period are less common than civil, and badges from the top ranks are the hardest of all to find. In her December show, Linda Wrigglesworth is offering a nine-

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MANDARIN SQUARES

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teenth-century first-rank military badge depicting the mythical *qilin* for $5,950. Interestingly, badges of the very lowest-rank officials are also quite scarce, largely because, as items lacking in prestige, they were discarded as mandarins moved up the hierarchies. When they can be found, they offer great opportunity, since they are often still reasonable in price. A ninth-rank paradise flycatcher badge sold at Christie's New York for only $1,265 last year.

Though more expensive in dollar terms, eighteenth-century badges also seem undervalued given their elegance and rarity. Their designs are pure, refined and naturalistic, without the clutter that sometimes burdens nineteenth-century examples. Collectors should expect to pay at least $2,000 for fine examples, although prices of $6,000 to $12,000 can be affixed on hard-to-find pairs or on imperial badges. Seventeenth-century Qing and even earlier Ming badges can bring far higher prices, due both to the fabulous virility of their designs and to their extreme scarcity on the market. Jacqueline Simcox currently has a selection of Ming badges whose prices range from $10,000 to $28,000.

Patricia Frost of Christie's South Kensington in London warns collectors to steer clear of faded or damaged badges and to avoid coarse workmanship. Especially worrisome are the degenerate badges too often produced in the late nineteenth and early twentieth centuries. By then the Qing Dynasty had disintegrated to the point where rank was regularly sold to fill the barren imperial coffers. Badges produced during this period tend to be crowded with decorative elements, to have stiff and indistinct rank symbols and to exhibit crude stitchery and garish colors.

The best Chinese rank badges capture a world long lost within the confines of a few square inches of cloth. They write the history, etiquette, social structure and artistry of imperial China within their limited confines and invite us to dream. Top examples are ever more limited in availability, especially as Far Eastern collectors make their presence felt in the market. Collectors with a taste for the finest should not tarry. □



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CHATEAU MARMONT REVISITED

FINE-TUNING THE STORIED HOLLYWOOD LANDMARK

Text by Michael Webb
Photography by Tim Street-Porter

THE CHATEAU MARMONT, A TOWering presence on the Sunset Strip, has for sixty-five years been a real-life version of Rick's café in *Casablanca*. Everyone who was anyone in Hollywood—or aspired to be—has stayed there, often for weeks or months at a time. Like Rick's, it seems cheerfully relaxed but is very discreet. Greta Garbo signed in as Harriet Brown and was left alone. Columbia Pictures boss Harry Cohn told two of his wildest young stars, William Holden and Glenn Ford, "If you must get in trouble, do it at the Chateau Marmont," and rented the small penthouse for their parties. Howard Hughes settled into the large penthouse and spied on starlets gathered around the pool. An unknown Warren Beatty took an eight-dollar room and was locked out for not paying. Judy Garland played the piano in the lobby, and James Dean climbed in a window of director Nicholas Ray's bungalow during the first reading of *Rebel Without a Cause*. It was there that Roman Polanski spent his last days in the United States, eluding nosy reporters.



Conceived as a fashionable apartment tower during a real estate boom, the Marmont opened in February 1929. It was inspired by the Château Amboise, a royal retreat on the Loire, but it was built of steel and concrete to withstand earthquakes, and it has proved amazingly durable. High rents discouraged ten-

continued on page 82

ABOVE RIGHT: Hollywood's Chateau Marmont, built in 1929 after a castle on the Loire, has been a favorite hotel of stars from Greta Garbo to Robert De Niro. It has recently been refurbished.

BELOW: The main entrance, through a vaulted Gothic portico painted with murals, leads between the lobby, left, and an enclosed garden that sits high above Sunset Boulevard.

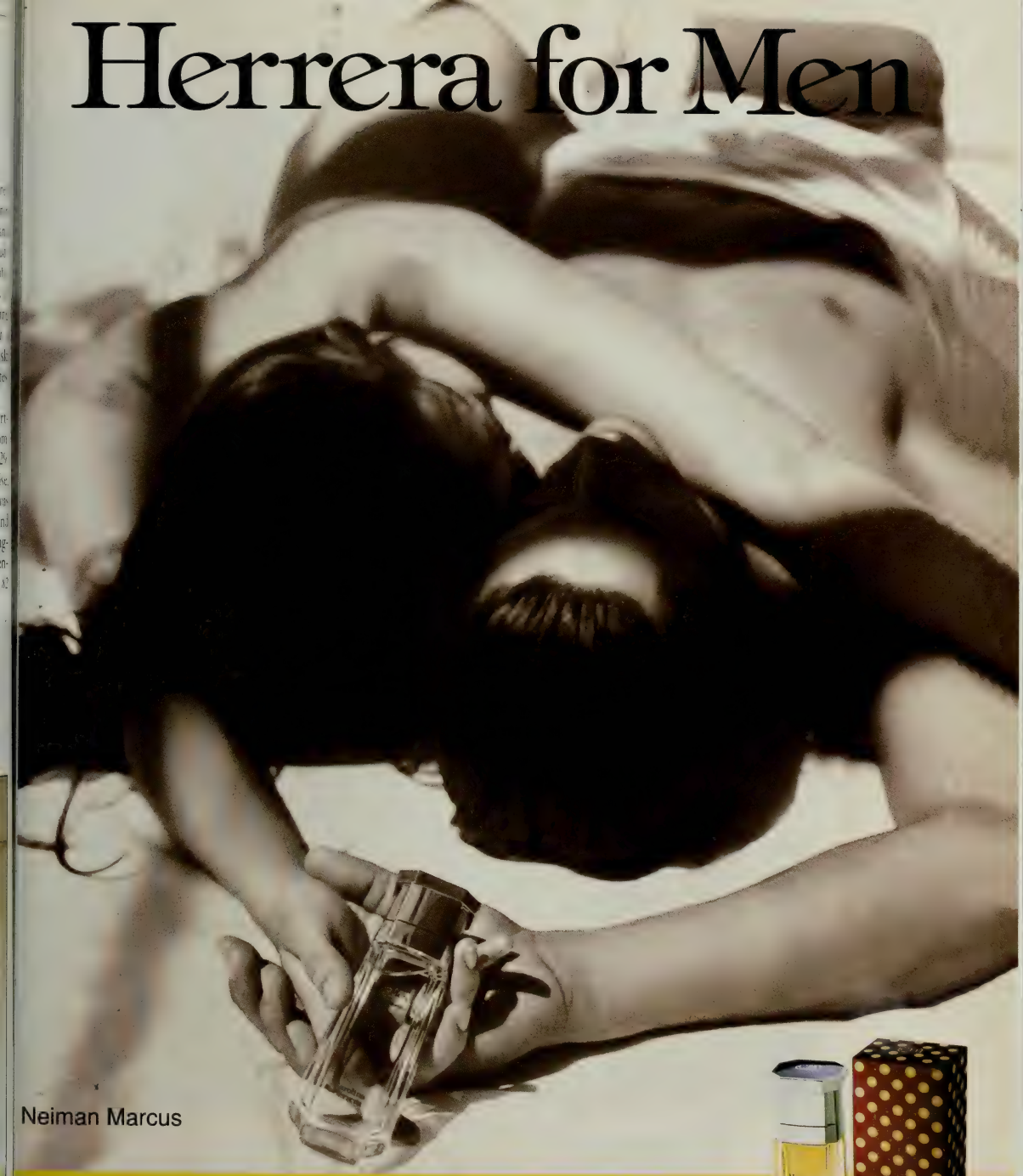
"I wanted it to evoke the past and the way Hollywood coveted European culture, but to make it a bit quirky."

BELOW: Fernando Santangelo restored the lobby to the way it looked when the hotel was new. Clarence House drapery fabric and print; Scalamandré drapery trim; Houlès chair trim.





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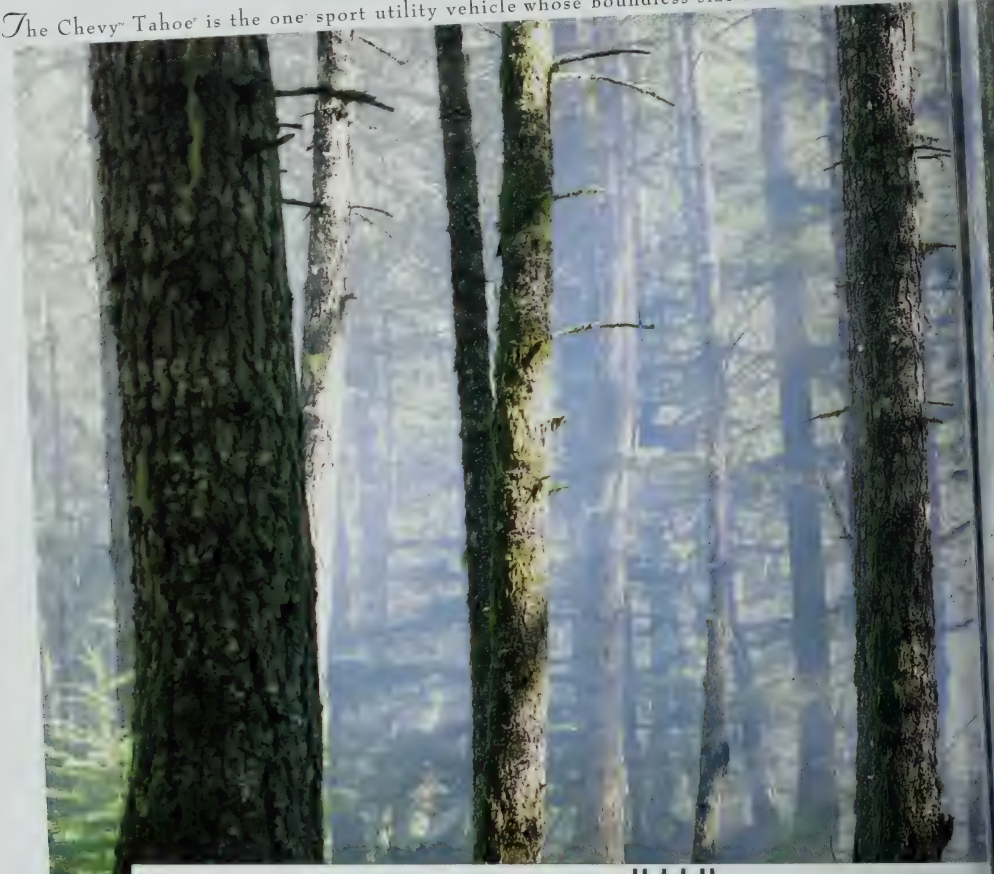
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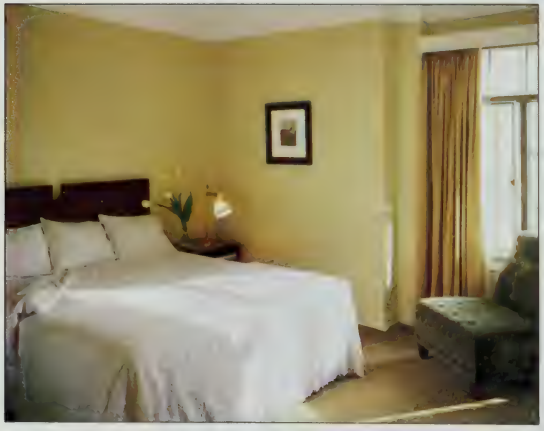
continued from page 76

ants, and the building was soon sold and turned into a hotel. To furnish it, the new owner bought extravagant pieces at Depression-era estate sales and moved them around to suit favorite guests.

The Marmont aged gracefully, retaining its dignity and the loyalty of its devoted guests through several threadbare decades. That presented a challenge to hotelier and restaurateur André Balazs, who bought it in 1990. How could he make essential improvements while preserving its raffish character?

"I felt I had inherited a cultural icon, so I was very cautious at first," Balazs says. His goal was to reinforce the feeling of an urban oasis, a place that would run smoothly but have a strong sense of history. "I wanted it to evoke the past and the way Hollywood coveted European culture, but to make it a bit quirky."



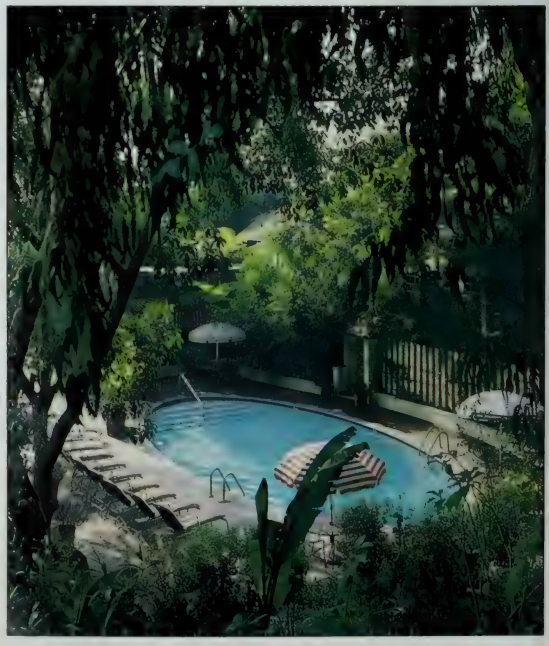


"We kept the sense of layering and mixing," says Shawn Hausman, who worked on the design. "It's not all the same period or style." LEFT: The headboard in suite 39 was designed by Santangelo.

ABOVE: For the suite's living room, Santangelo combined "a sofa inspired by early-1930s European design, a desk that's much more French and contemporary lamps from England."

He rejected the model rooms created by three different designers before entrusting the task to art director Shawn Hausman and Fernando Santangelo—formerly a painter's assistant—who had demonstrated their skill in his clubs but had no experience with hotels. "It takes time to find the right vocabulary with a designer, and I wanted rooms a guest could put a personal stamp on," Balazs says. Hausman came up with a layered look, mixing furnishings of different styles and periods. "I had been fond of the Marmont since I was a child, visiting friends who stayed there," he says. "It

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RIGHT: The pool was added in the late 1950s. To the left are nine cottages that were built in the 1930s and acquired by the hotel a decade later. Woodard lawn furniture.

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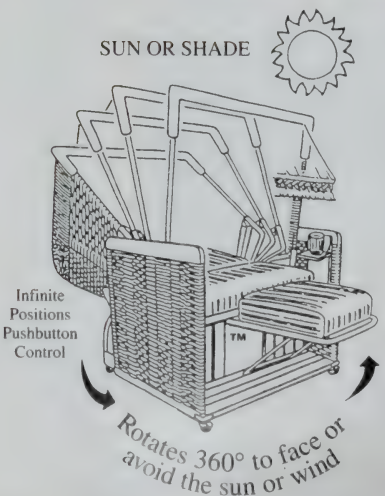
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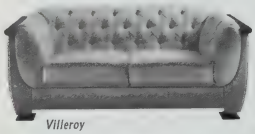
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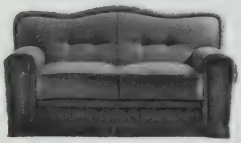
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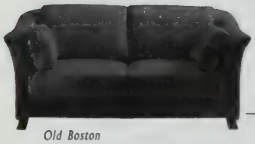
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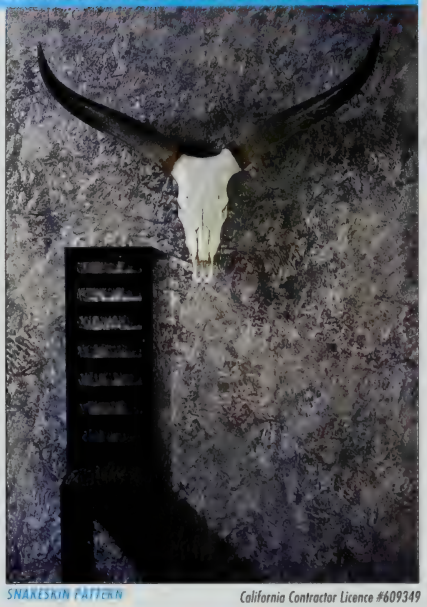
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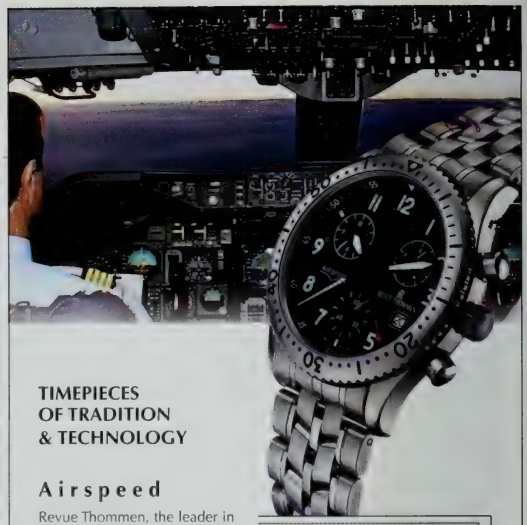


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CHATEAU MARMONT REVISITED



LEFT: Two of the four bungalows on the grounds were built by Los Angeles architect Craig Ellwood in 1956 after the Case Study houses he was then designing. Woodard chairs.

continued from page 82

was important to me not to make dramatic changes. I was inspired by things that were there—a built-in vanity, an old stove—and I wanted to create the feeling you get in the West Hollywood bungalow courts of this period."

Public areas were upgraded, and the entire hotel was recarpeted and repainted in a deliberately unassertive way. The frescoed vaults of the Gothic portico were cleaned, and the lawn was relandscaped. Santangelo spent several hours going through old registration cards and got caught up in the history of the place. He noticed that the living room off the lobby was never used because the lighting was terrible and there was only one set of chairs. He added lamps and sconces and made groupings of chairs that he scavenged from all over the city—an assortment that might have been in storage since the hotel was new.

A different approach was required for the pair of white stucco bungalows that Craig Ellwood built in 1956 at the top of the hilly site. Unlike the Spanish-style cottages down the slope, these are subtly proportioned essays in minimalism by a leading modernist architect of the postwar era—miniature versions of the three Case Study houses he was then designing in Los Angeles. The flat roof canopies the entranceway and the

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RIGHT: Pieces from Ellwood's era—a George Nelson hanging lamp, a Hans Wegner desk chair and a Russel Wright pitcher—were used in the living room. Drexel round low table.



RIGHT: Santangelo restored the Ellwood kitchen to its original condition, stripping moldings, shag carpet and wallpaper that had been added during a 1970s redesign.



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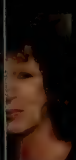


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CHATEAU MARMONT REVISITED

continued from page 88

terrace, onto which all the rooms open through sliding glass doors. An earlier owner had missed the point, dressing up the sheer planes with moldings and wrought iron, Spanish tiles and western-style furniture. Santangelo stripped the shell and consulted books of the period to capture the simplicity of the furnishings Ellwood preferred. The pieces he chose make it easy to imagine that nothing has changed in forty years. He brought the same consistency to the hotel penthouse, which is furnished in what Balazs calls "Hollywood-mogul style," much as Howard Hughes might have done it.



Surrounding the swimming pool are nine cottages that were built in the thirties. Hausman designed cottage 84 as a prototype for the others, giving it a comfortable mix of Mission oak furniture, Wright-inspired fabrics and rattan chairs. There is a floral frieze over the taupe paneling, recalling the Craftsman era, but the kitchen has been equipped with a vintage refrigerator and a gleaming O'Keefe & Merritt stove from the forties.



RIGHT: Hausman gutted the kitchen of cottage 84, then installed period tiles and a vintage stove and refrigerator. Wallcovering from J. Robert Scott.

After five years of fixing a few things at a time, owner and designers have given the Marmont a fresh look. Hausman notes that details, unnoticed by most, contribute to the mood—just as they help actors on a set. Balazs admits he is a little obsessive, approving every knob and switch as though it were his own home. "It's a huge luxury to do a commercial property this way," he says. "Each room is unique, and we keep correcting as we go along." He has not neglected practical amenities. The telephones and two vintage elevators are usually in working order, and lunch is served in the garden. There is even a tiny gym in the attic, but little is made of this lest anyone think the Marmont has sacrificed its principles and become like other hotels. □



ABOVE: As throughout the cottages, the living room interior "was dictated by the architecture," Hausman says, "mostly Arts and Crafts or Bungalow style with some 1920s revival."

RIGHT: The Charles Rennie Mackintosh–inspired headboard and pair of night tables in the bedroom were designed by Hausman. Clarence House drapery fabric.

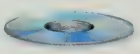


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THE AMERICAN ACADEMY'S RARE BOOK ROOM

A MICHAEL GRAVES DESIGN ENHANCES PRESERVATION IN ROME

The Barbara Goldsmith Rare Book Room, comprising volumes on art, archaeology and architecture, opened in June. RIGHT: Lewis Oliver Iselin's bust of Goldsmith, an academy trustee and the project's sponsor.



Text by Barbara Goldsmith
Photography by Robert Reck

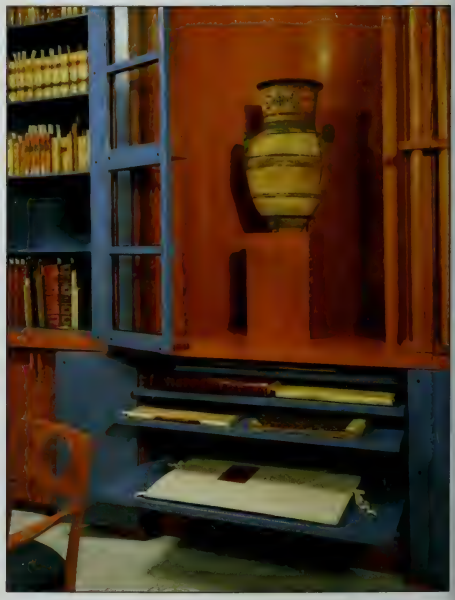
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Five years ago it was decided that the academy was badly in need of renovation: The electricity sputtered, bathrooms were communal, heating in winter was inadequate. As a book preservationist and academy trustee, I was enlisted to advise on their rare book collection,

continued on page 98

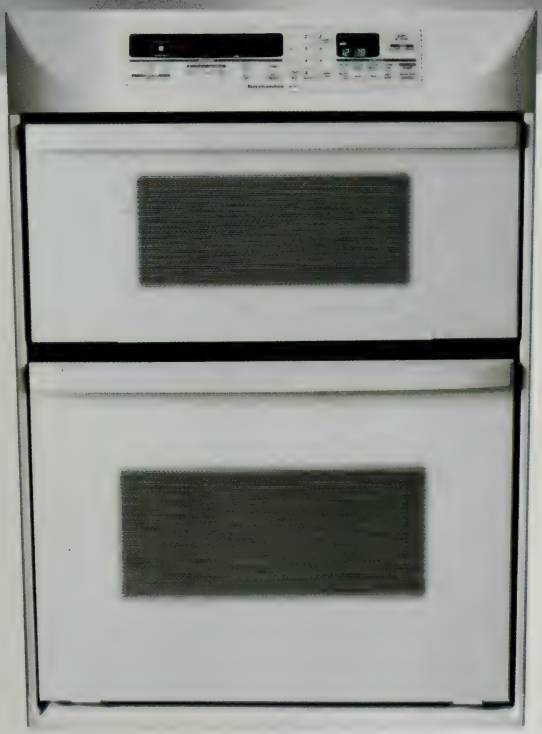


LEFT: Inspired by "the library of a Renaissance scholar," architect Michael Graves designed pearwood cabinetry with metal shelves as well as tables with sliding sections for computers.



ABOVE: A seventh-century B.C. vase from Cyprus occupies a niche above drawers that hold rare engravings by Piranesi. Throughout, the doors were designed for easy access to materials.

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THE AMERICAN ACADEMY'S RARE BOOK ROOM

The Barbara Goldsmith Rare Book Room represents a combination of form and function, architectural excellence and state-of-the-art utility. Father Leonard Boyle, chief librarian of the Vatican Library, who inaugurated the room, remarked that it could be the private library of a Renaissance scholar or a modern-day computer cognoscente. "From all your years of working in preservation, are there any things you might tell people that would help them with their own books?" he asked. There are.

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Be gentle with books
Remove a book from the shelf by grasping it at the center of the spine. Pulling from the top will rip the spine.

Protect books from sunlight and high-intensity lighting
This will reduce fading.

Clean the exterior surfaces of the books
Use a commercially available dustcloth to keep books free of dirt and dust. Treat leather bindings the same as other bindings. No oil, please.

Inspect books regularly
Check for dampness, mold and insects. If mold is found, lightly spray a soft cloth with disinfectant and carefully clean the book.

Try to maintain a stable temperature and humidity
A steady temperature of 65 to 70 degrees Fahrenheit and 50 percent relative humidity is recommended.

Look for the infinity sign
When you buy a new book, make sure it is printed on acid-free paper that won't self-destruct in 30 years.

Protect your books
Avoid spills. Take notes on a separate sheet of paper—don't underline or mark the text.

Use a bookmark
Don't bend pages or use paper clips.

Seek professional advice
Professional care may be needed if books are worn, brittle or badly damaged.



Rare volumes include the *Biblia Sacra* from 1550 and *I Dieci Libri dell' Architettura* of Vitruvius from 1556.

continued from page 96

which consisted of some 35,000 items in a 120,000-volume library comprising books, periodicals and treatises dating from the early sixteenth century. I found the books stacked higgledy-piggledy in a damp chamber in the basement, which one entered through a barred iron door. The space had originally been used for silver storage. Robert Pirie, another trustee, volunteered to restore the collection, and I volunteered to house it. But where? The only space available was a room used to store photographs. It was only eleven feet wide, forty feet long and twenty feet high, with one small window. It was nicely located, directly off the cortile, but the space seemed impossible.

Enter Michael Graves. Among the architect's many credentials is the fact that he himself had won the Rome Prize and had lived at the academy from 1960 to 1962. He credited this experience with giving him an enduring love of Italy, antiquities and classicism. Graves, also a trustee, knew the space and even enjoyed the narrowness.

But this room had singular requirements. I envisioned it to be a demonstration to European librarians of American state-of-the-art preservation technology. The Barbara Goldsmith Rare Book Room was to have temperature and humidity controls, metal shelves, no abrasive surfaces where books would sit and suitable storage for items—like the set of Piranesi engravings of Rome—that needed to be kept flat. There must be no building materials that could produce noxious fumes.

continued on page 100

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THE AMERICAN ACADEMY'S RARE BOOK ROOM

My Most Frequently Asked Questions

Q How can I ensure that my books will not yellow and become brittle in a few years instead of lasting for generations?

A The best protection for all paper items such as books, documents and photographs is a cool, dry, stable environment away from bright light, both natural and artificial. Don't store these items in attics or basements or near water sources like washing machines or bathrooms. Acid-free enclosures—boxes, envelopes and folders—prevent deterioration while providing protection.

Q Are there any online sources where I can get information on how to handle and preserve my books?

A Several catalogue companies and conservation organizations are now online. See the Resource Directory that follows.

Q There was a flood at my house, and some of my books have been damaged by water; others have mold stains. How can I fix them?

A First dry the books and put newspaper or lightweight blotting paper between the pages. Spread the books on a table in a place that has good air circulation. Placing fans in the room is an effective way to circulate air. Once the books are dry, mold can be removed by using a soft brush. Wear a mask and gloves, and be sure to work outside or in a well-ventilated area. Inhaling mold spores may cause respiratory problems with allergy-like symptoms.

Q I have my grandfather's diploma (valedictory address, bar mitzvah speech, wedding announcement, newspaper article, etc.). How can I best preserve this document?

A There are several ways. Frame the document using archival-quality supplies or put it in an acid-free buffered paper folder, envelope or box or in an archival-quality acid-free-paper scrapbook. Store it in a stable environment away from bright light. If your document is a newspaper or the like, it will last longer if it is stored unfolded, because folding and unfolding causes breaks along the fold lines.

Q What about photographs?

A When storing photographs in an album, use photo or mounting corners (available from photocopy suppliers or stamp dealers), not self-sealing plastic (which can stick to your photos or cause them to deteriorate). Choose a photo album with acid-free paper.

Q I have a book that has been in my family for a long time. Is there any way I can stop it from deteriorating and make sure it stays in good health?

A The book should be stored in a stable environment (65 to 70 degrees Fahrenheit and 50 percent relative humidity) and away from bright light. Handle the book carefully, and keep it dust free. Store the book standing upright on a shelf or lying flat. Also, you can store it in acid-free labeled enclosures.

Don't repair torn pages with tape. Instead, use wheat-starch paste and Japanese tissue to mend the tears. If you don't know how, consult a professional. It is important to consider how thoroughly you are able to assess a problem before attempting any type of do-it-yourself conservation.

continued from page 98

Michael Graves accepted all these requirements as a challenge—they didn't alter his conception but became an integral part of it. What the architect envisioned was a room that would be a dynamic freestanding piece of architecture within the confines of the space. Graves was inspired by the fifteenth-century library at Cesenà, Italy, the Biblioteca Malatestiana. This structure features, on both sides, an elongated series of columns supporting soaring arches. A narrow central nave carries the eye forward with a feeling of limitless length. In fact, the library at Cesenà is more than one hundred and thirty feet long. The repetition of columns and arches gives one the sense of being in an outdoor colonnade or on a medieval Italian street. "I wanted to express this as pure form," Graves explains. "This is not a column but the form of a column. It is an indication, not a copy." The abstract symbolism is clear.

Humidity and temperature controls are invisible, but the metal bookshelves announce their presence. They are color-fused metal somewhere between sky and sea. The surfaces are pearwood and articulated with a series of columns that run from floor to ceiling. The pearwood, which is the soft color of melted caramel, has been finished with beeswax, a non-noxious substance. The floors are Carrara marble with no finish whatsoever. The original window has been blocked off, and the incandescent lighting is soft on the cabinets and direct over the reading tables. With the exception of the door and cabinet handles, which were cast from decades-old hardware that can be found elsewhere in the academy, Graves designed every detail in the room.

An intricate latticework ladder with a wide platform runs around the periphery, providing access to the tallest cabinets. The chairs recall Sir John Soane. Sections of the nine-foot-long tables can be pulled out for computers. The hinges resemble Arp sculptures, two stylized circles fused at the center, that allow the cabinets to open one hundred and eighty degrees, reducing the chance that materials will be damaged when they're pulled off shelves or out of drawers. Two pairs of doors soar almost to the ceiling: The first pair swings out into the cortile, and the second opens to the Arthur Ross

continued on page 106

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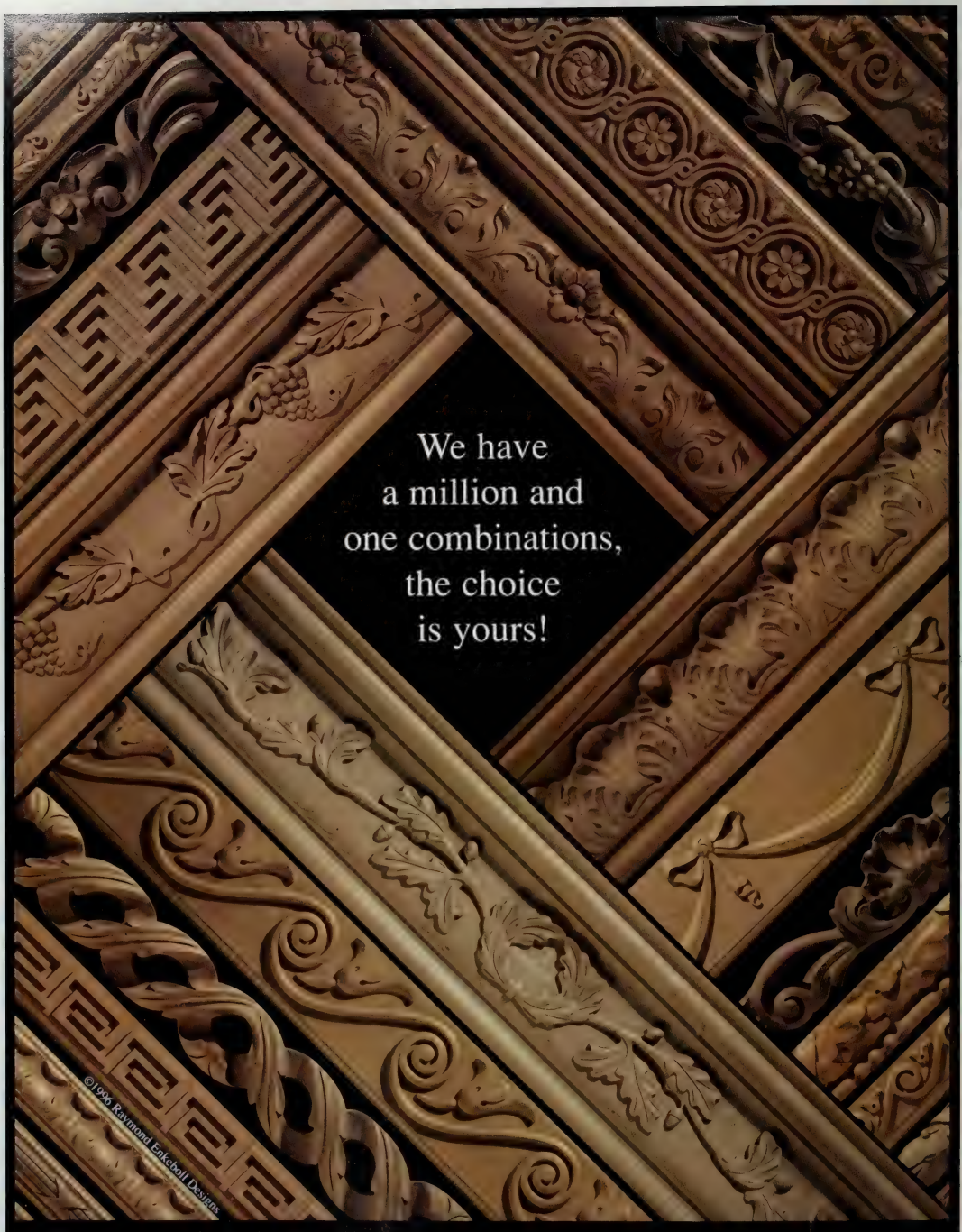
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THE AMERICAN ACADEMY'S RARE BOOK ROOM

continued from page 100

Reading Room, which is the heart of the library.

On the day that the last workman left the library and the last book was put in place, I climbed up the ladder. The books surrounded me, creating a rich textural background. There was a dialogue in the details: In a niche, a seventh-century B.C. vase from Cyprus spoke to the Roman and Greek heads at the entrance to the cortile as a bronze by Lewis Oliver Iselin looked down on the silent conversation. I thought of Truman Capote's *Breakfast at Tiffany's*. When Holly Golightly was feeling the insubstantiality of the world, she took herself to Tiffany's for an imaginary breakfast. It was her place of solidity and delight. The American Academy's rare book room is my breakfast at Tiffany's. □

Resource Directory

I. Preservation and Conservation Supplies

Conservation Materials Ltd.,1395 Greg Street, Suite 110, Sparks, NV 89431. Telephone 800/733-5283; fax 702/331-0588.

Conservation Resources Int., 8000-H Forbes Place, Springfield, VA 22151. Telephone 800/634-6932; fax 703/321-0629.

Gaylord Bros., Box 4901, Syracuse, NY 13221. Telephone 800/448-6160; fax 800/272-3412.
http://www.gaylord.com

TALAS, 568 Broadway, New York, NY 10012. Telephone 212/219-0770; fax 212/219-0735.

University Products, 517 Main Street, P.O. Box 101, Holyoke, MA 01041. Telephone 800/628-1912; fax: 800/532-9281.
http://www.universityproducts.com

II. Bookbinding Information and Supplies

Bookbinder's Warehouse Inc., 31 Division Street, Keyport, NJ 07735. Telephone 908/264-0306; fax 908/264-8266. E-mail: karenc@5071.aol.com

Bookmakers, 6001 66th Avenue, Suite 101, Riverdale, MD 20737. Telephone 301/459-3384; fax 301/459-7629.
E-mail: bookmowery@aol.com

Kater-Crafts Bookbinders, 4860 Gregg Road, Pico Rivera, CA 90660. Telephone 310/692-0665; fax 310/692-7920.

III. Photocopying and Restoration of Permanent Materials

Booklab, Inc., 1606 Headway Circle, Suite 100, Austin, Texas 78754. Telephone 512/837-0479; fax 512/837-9794.

LBS, P.O. Box 1413, Des Moines, IA 50305. Telephone 800/247-5323; fax 888/262-3839.

IV. Online Preservation Sources

The two main online sources professionals use are:

A. Conservation OnLine (known as CoOL.)

The url address on the World Wide Web is: http://www.palimpsest.stanford.edu.
To subscribe to a discussion list (known as Cons DistList), send message to: cons-dist-request@lindy.stanford.edu (leave subject line blank). In text field write: subscribe FIRSTNAME LASTNAME.
Administered by Walter Henry of the Conservation Lab at Stanford University Libraries.

B. Book—Arts List (known as Book—Arts-L)

To subscribe, send message to: listserv@listserv.syr.edu (leave subject field blank). In text field write: subscribe Book—Arts-L Your Name.
The manager is Peter Verheyen, Syracuse University Conservation Librarian. At-home project inquiries are welcome on this list.

V. Regional Centers for Conservation

Where to get expert advice:

Balboa Art Conservation Center, P.O. Box 3755, San Diego, CA 92163. Telephone 619/236-9702; fax 619/236-0141.

Canadian Conservation Institute (CCI), 1030 Innes Road, Ottawa, Ontario, Canada K1A 0M5. Telephone 613/998-3721.
http://www.pch.gc/ca/cci/icc

Conservation Center for Art and Historic Artifacts (CCAHA), 264 South 23rd Street, Philadelphia, PA 19103. Telephone 215/545-0613; fax 215/735-9313.
CCAHA@shrsys.hslc.org

Intermuseum Conservation Association, Allen Art Building, 83 North Main Street, Oberlin, OH 44074-1192. Telephone 216/775-7331; fax 216/774-3431.

Northeast Document Conservation Center, 100 Brickstone Square, Andover, MA 01810. Telephone 508/470-1010; fax 508/475-6021.
NEDCC@NEDCC.org

Rocky Mountain Conservation Center, University of Denver, 2420 South University Boulevard, Denver, CO 80208. Telephone 303/733-2712; fax 303/733-2508.

Information Resources

American Institute for Conservation of Historic and Artistic Works (AIC), 1717 K Street N.W., Suite 301, Washington, DC 20006. Telephone 202/452-9545; fax 202/452-9328.
(AIC is the principal professional organization of conservators in the U.S.)

National Center for Preservation Technology and Training, NSU Box 5682, Natchitoches, LA 71497. Telephone 318/357-6464; fax 318/357-6421.

Southeastern Library Info Network, Inc., SOLINET Preservation Program, 1438 Peachtree Street N.W., Suite 200, Atlanta, GA 30309. Telephone 800/999-8558; fax 404/892-7879.
SOLINET E-mail: www.solinet.com

VI. Supplementary Reading List

At Home with Books: How Booklovers Live with and Care for Their Libraries. Estelle Ellis, Caroline Seebohm, Christopher Simon Sykes. New York: Carol Southern Books, 1995.

Bookbinding & Conservation by Hand: A Working Guide. Laura S. Young, Oak Knoll Books, 1995.

Conservation Treatment Procedures. Carolyn Clark Morrow. Libraries Unlimited, Inc., 1982.

Preservation of Library and Archival Materials: A Manual. Sherelyn Ogden, ed. Andover, Massachusetts: Northeast Document Conservation Center, 1994.

Preserving Archives and Manuscripts. Mary Lynn Ritzenthaler. SAA Archival Fundamentals Series. Chicago: Society of American Archivists, 1993.



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CHATEAUBRIAND'S COUNTRY COTTAGE

THE ROMANTIC WRITER'S RETREAT OUTSIDE PARIS

Text by Roland Flamini
Photography by Marina Faust



The country house outside Paris that François-Auguste-René, the viscount of Chateaubriand, purchased in 1807 has been restored. LEFT: A portrait of the writer by Anne-Louis Girodet de Roucy.



THIS SPOT APPEALS TO ME...I have bought it with the proceeds of my dreams and nightly labor," wrote François-Auguste-René, the viscount of Chateaubriand, in his memoirs. The spot was "a gardener's house, hidden among the wooded hills" near Châtenay—once open country but now an overbuilt Paris suburb. He purchased it in 1807 with the earnings from his best-selling novel *Atala*, which was set in the North American wilderness. Naming the property Vallée-aux-Loups, he began transforming the eight-room cottage into an elegant country house.

Chateaubriand added a portico to the garden façade, supported by two caryatids with ancient marble heads he had brought back from Greece. For the entrance hall, he designed a graceful, curved double staircase to fit a mahogany handrail salvaged from a British navy frigate. And he created an enormous garden. Around a sweeping expanse of lawn in front of the house he planted cedars from Lebanon and cypresses from Virginia, as well as pines, firs and larches. "I have chosen them as far as possible from the various climes in which I have wandered; they remind me of my travels and nourish other illusions in the depths of my heart," he wrote.

At Vallée-aux-Loups, Chateaubriand entertained his literary and political friends and wrote several of the works that established him as the leading light of French Romanticism, including a novel, *The Martyrs*, with a tragic heroine, the Roman priestess Velléda; an account of his travels to the United States, where he met George Washington; and *Voyage to Greece and the Holy Land*. A decade later, however, financial problems forced him to sell his "agreeable

continued on page 112



ABOVE: Chateaubriand transformed the modest entrance hall with a double-branch oak staircase. LEFT: The garden façade of the house, which was built in 1783, features a marble portico supported by caryatids.

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CHATEAUBRIAND'S COUNTRY COTTAGE

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house," as he called it; and although the buyer was an acquaintance, he never wanted to set foot in it again.

In the mid-1970s the Hauts-de-Seine region, in which the house is situated, acquired it, eventually restored it and opened it to the public. Today Chateaubriand would have no difficulty recognizing his former residence. The portico still stands; the wooden staircase shines with wax polish. Miraculously, the garden has been saved from developers. Even the medieval-style extension to the house, with its round tower, was his idea, although it was built by the subsequent owner.

Maison de Chateaubriand, as it is now called, provides a remarkable visual biography of a historic figure who was not only one of the great writers of his age but also a statesman, a survivor of the French Revolution, Napoleon's empire and the restored monarchy, a lover and—thanks to his chef Montmirel—the namesake of a thickly cut steak.

Portraits of him at different ages show his trim, compact figure and fine features and the intense eyes and wild brown hair that came to symbolize the nineteenth-century Romantic. Pictures on the walls and other memorabilia recall his various appointments as French ambassador to London, Rome and Berlin. Also scattered throughout the rooms are likenesses, drawings and miniatures of the many women who played a significant role in his life, from his beloved older sister Lucile and his wife, Céleste, to his mistresses—France's most beautiful and cleverest women of the time.

Today Chateaubriand would have no difficulty recognizing his former residence.



ABOVE: A scene from his epic novel *Atala* is depicted on the early-19th-century gilt-bronze clock in the salon. Hanging above the demilune console table is an 1835 oil by Ferdinand Perrot.

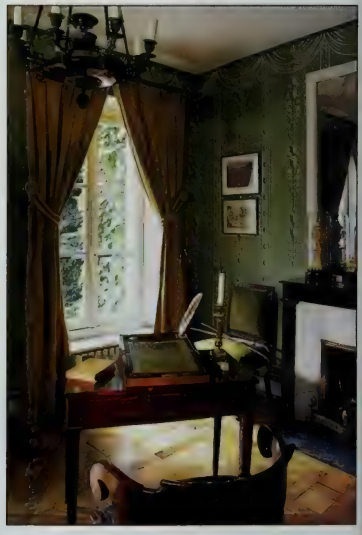
RIGHT: Louis XVI and Empire furniture are combined in Chateaubriand's bedroom. The wall-covering is a reproduction of an 1813 model. The parquetry floor is original.

But the strongest presence besides Chateaubriand himself is that of the beautiful Juliette Récamier. When they met in 1817 the house was for sale, but their legendary, on-and-off thirty-year relationship is not her only link with Vallée-aux-Loups. Mathieu de Montmorency, who bought the house from Chateaubriand, was a lifetime friend, and she remained a regular visitor long after the property changed hands.

On display in the first-floor blue salon is the daybed on which Récamier reclines in Jacques-Louis David's famous

continued on page 114





LEFT: The Empire dining table, which is surrounded by saber-leg chairs, holds a porcelain basket from Paris. "The home he created was charming and he loved it dearly," wrote a friend and frequent visitor.

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CHATEAUBRIAND'S COUNTRY COTTAGE



LEFT: The daybed in the blue salon is depicted in Jacques-Louis David's portrait of Chateaubriand's mistress Juliette Récamier, whose name became synonymous with the piece.

BELOW: Récamier's bedroom includes a suite of Charles X furniture. While staying at the house, she transcribed several chapters of Chateaubriand's memoirs, now considered his most lasting work.

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painting of her. It was bought in London in 1986 and re-covered in yellow and blue-gray velvet, as it is seen in the portrait. The connection is underlined in the next room, where there is a good contemporary copy of the picture that hangs in the Louvre.

"The intention was to evoke the age of Chateaubriand and Mme Récamier," says Jean-Paul Clément, director of Maison de Chateaubriand. "We wanted to create the atmosphere of a house of the period that wasn't a museum." Maison de Chateaubriand was officially inaugurated in the summer of 1987 after historians and restorers had worked on it for two years. Luckily, adds Clément, the three successive owners had taken good care of the property and retained its character, which made the task of restoration easier. The duke Sosthenes of La Rochefoucauld-Doudeauville had inherited Vallée-aux-Loups from Montmorency, who was his father-in-law. The family owned the property until 1918, when Louis Savoureux, a psychiatrist, turned it into a clinic for writers and intellectuals with mental problems.

The salon to the right of the entrance hall was Chateaubriand's dining room. The wallcovering and matching



chintz draperies and upholstery were copied from a late-eighteenth-century fabric made by the Maison Braquenié. The circa 1815 decorative clock in the [illegible]om shows a scene from Chateau[illegible]nd's epic *Atala*. The two figures be[illegible]ie the circular clock face represent the American Indian princess Atala, who became a Christian and took a vow of chastity, and the tribal chief Chactas, with whom she fell in love. When Atala refused to break her vow, the couple took their own lives in a suicide pact.

Next door, in Chateaubriand's study, an elegant Charles X mahogany writing table and chair decorated with lions' heads glow in the sunlight streaming in from the garden through the French window. To the left of the entrance hall,

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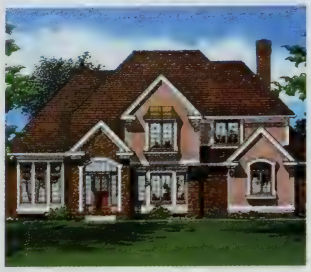
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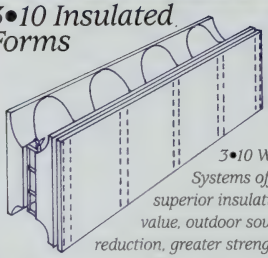


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CHATEAUBRIAND

continued from page 114

in a more recent addition to the house, is the dining room. The bright green-and-white *faux-marbre* wallcovering was copied from a circa 1815 design in the Musée des Arts Décoratifs in Paris. But the green-painted eighteenth-century chairs were found in the attic at the turn of the century and are presumed to have belonged to Chateaubriand.

Ascending the double staircase, one comes to the bedroom that was first Céleste Chateaubriand's and later Juliette Récamier's. It is furnished as it might have been for the latter, with Charles X furniture with ebony marquetry. White muslin draperies float above the bed alcove, and delicate framed Wedgwood flowers line the wall. Chateaubriand's own bedroom, two doors farther along the narrow corridor, may come closest to historical reality, thanks to an existing inventory made in 1818, which mentions a Louis XVI black-lacquered bed and two armchairs of the same period with yellow and brown velvet upholstery. The current bed, however, was bought at an auction in Monaco. A small crucifix hangs over the bed, and on the mantel is an elaborate brass clock in the shape of a Gothic cathedral. It is similar to one in the writer's bedroom in Paris, where he died in 1848.

Maison de Chateaubriand is constantly being enriched through new acquisitions and changes in the décor, but Jean-Paul Clément believes that an authentic atmosphere has been achieved. No structural changes were made in the restoration. "We felt it was important to retain the integrity of the house," he says. If the low ceilings and original wood floors sometimes contrast with the fine furniture and rich drapery, it was the same in Chateaubriand's day. "It's not the most beautiful house," he admits, "but it's really marked by the writer. There are many châteaus, but today the public is interested in residences on a human scale. Those are few and far between." □

Maison de Chateaubriand is open February through December. For more information, contact Maison de Chateaubriand, 87 rue Chateaubriand, 92290 Châtenay-Malabry, France; telephone 33-1-47-02-58-61.

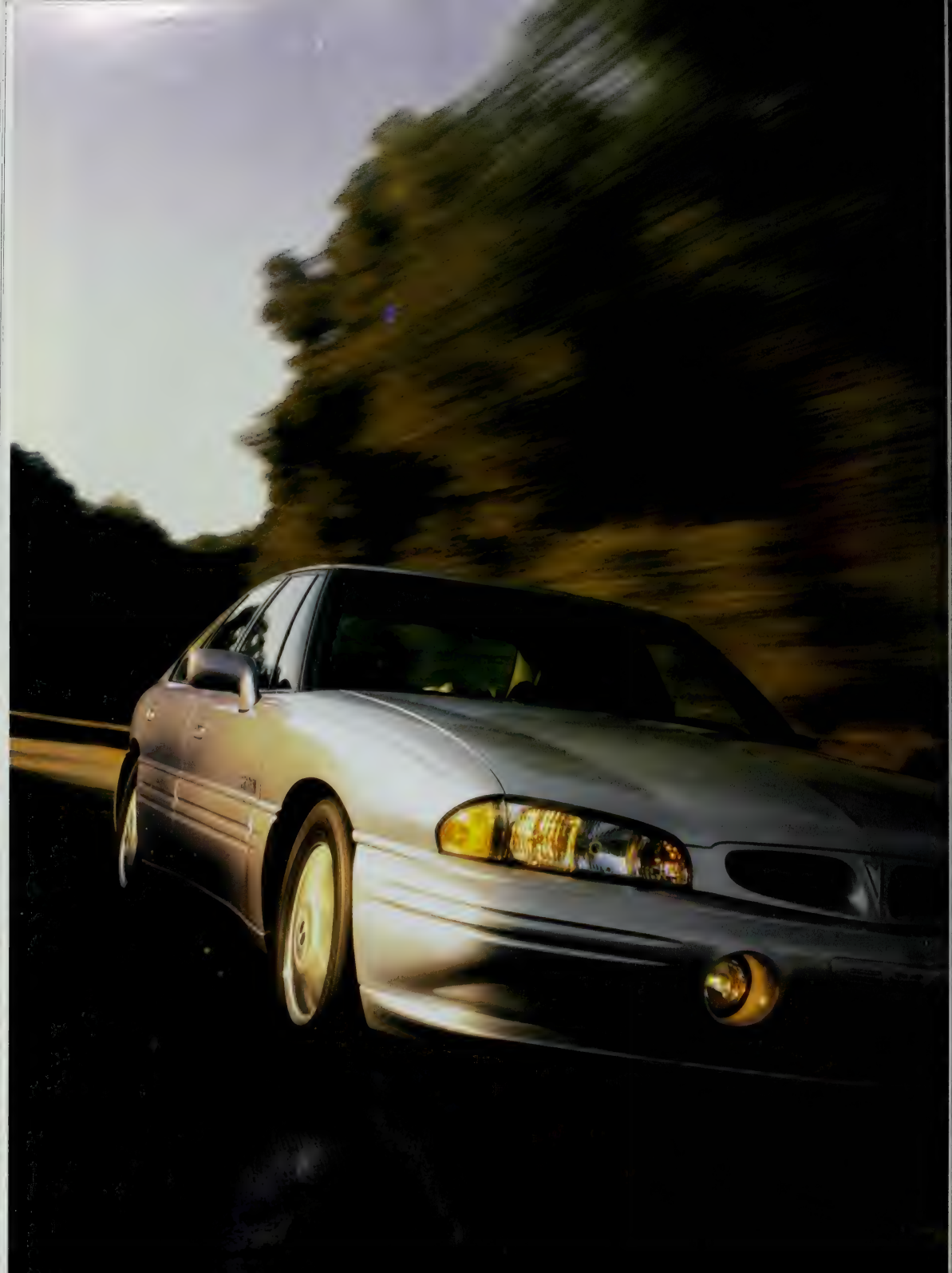
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MANAGING MONEY ON THE NET

TAKING STOCK OF VIRTUAL BANKS AND BROKERS

By Nicholas von Hoffman



I GOT A CHRISTMAS PRESENT from Wanda, my banker. Wanda's not her real name. I changed it so that the distant banking corporation she works for won't punish her for violating the corporation's procedures and policies. Wanda has not only confided her name to me, she has given me her office telephone number, thereby enabling me to continue human contact with an institution that is determined to communicate with its patrons only by a recorded voice announcing which phone button to push.

Wanda sent me a bag of hard candy, which was really a sop for the rest of her present—several computer disks and a manual called "Managing Your Money," or "MYM." In the sweet by-and-by MYM will allow me to write checks and send them flying off to their payees by executing a few keystrokes on my computer. MYM will also "empower me," as the not-quite-literate would have it, to carry on a variety of fairly complicated financial and bookkeeping functions.

My friend at the bank is no Magic Wanda, for she confessed that she had not yet mastered MYM. But she can see the handwriting on the wall. Her bank and mine, as well as all the other banks and bankers, are not only sick of seeing our faces in their offices, they are sick of the billions of small oblong pieces of paper we are always giving each other. Paper checks are monumentally expensive, and so are the bank buildings set up to deal with them. Instead of paying for real estate and tellers' salaries, banks now prefer the "virtual" branch banking offices of Electroland.

The ATM may be as electronic as many of us care to go, but inch by inch and yard by yard, banking, like so many other industries, is going to force us to do our business via the computer and the telephone. In coming years, people who insist on doing their transactions the old-fashioned way may have to pay a heavy premium for the pleasure.

As banking and other services lock out those who won't enter through the electronic door, it will become increasingly inconvenient to announce, "I'm computer-illiterate and I'm too old to change." Although we're not quite there yet, we are getting close to the point where, without a computer hooked up somewhere around the house, it's going to be difficult to do a whole raft of things. Since these machines typically cost fifteen hundred to two thousand dollars, institutions like banks will be saving money on offices and salaries by shifting the costs to their customers. For households of modest income, this will be one more sack of rocks to carry, and for those of less-than-modest incomes, who can say?

Since operating a program like MYM is not as easy as extracting money from an ATM, the people who devise these things try to make them folksy and visual. Every time you dial up your bank via MYM, the first thing you see on your computer screen is an electronic fortune cookie that displays aphorisms: "Two of Murphy's best laws: (1) Never teach a pig to sing. It wastes your time and annoys the pig. (2) The longer you wait in line, the greater the likelihood that you are standing in the wrong line."

After you have dispensed with the fortune cookie, you will find yourself looking at a picture of a home office that is furnished with a desk, a bookshelf and a statue of Rodin's *The Thinker*. Click your mouse on that, and *The Thinker* will take you into a help section. If you are an electro-klutz like yours truly, you will need all the help you can get after blundering into installation messages like "Fatal error at Script Line 500."

Do not send for the coroner. Fatal errors of this kind usually bring not death but frustration. When you click the mouse onto the icon for the check register or the checkbook, both of which are on the desk, they will appear on the screen squarely in front of you. After only a little fumbling, the beginner gets the hang of writing a

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the state of the art





Art in Chicago, 1945–1995
Museum of Contemporary Art, Chicago
November 16, 1996 to March 23, 1997

Top: Ed Paschke, *Adria*, 1976, (detail), MCA, Chicago. Center: Wesley Kimler, *Egmont*, 1995, (detail), MCA, Chicago. Left: Nereida Garcia-Ferraz, *Todo o nada*, 1990, (detail), Joan Golden, Chicago. Opposite: Kerry James Marshall, *Untitled (Altgeld Gardens)*, 1995, (detail), Johnson County Community College, Overland Park, Kansas.

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art in chicago 1945–1995

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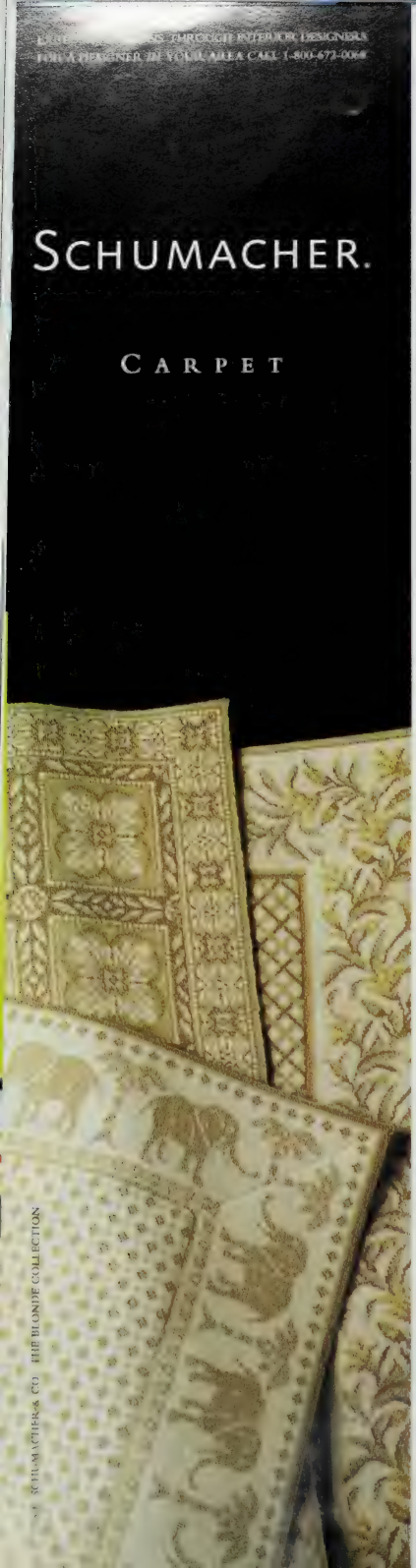
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MANAGING MONEY ON THE NET

continued from page 120

check or listing an entry or clicking the mouse onto the balancing scales on the desk to see what's left in the account.

If you can remember back to your first bank account and how intimidating writing a check and keeping the register up to date may have seemed, you'll be in the right frame of mind for switching over to electro-finance. Nevertheless, be prepared to devote a week or two to playing around with MYM or your bank's equivalent. It'll take that long before you begin to feel comfortable with the whole business.

Though programs like MYM try to make learning the drill easier by presenting you with the familiar images of blank checks, be not deceived. Electroland does everything differently. In the old world of paper banking, you didn't have to teach your no doubt recalcitrant computer how to telephone the electronic clearinghouse that puts the money in or takes it out of your bank account. Nor did you have to remember your PIN when you sat down to pay the dentist for that root canal, which may begin to seem like a pleasant experience compared with the petty irritations of depositing or withdrawing money from Electroland.

When you recover from paying your bills, you may want to try handling more complicated financial affairs with your PC. People who not so long ago fled from the mere mention of stocks and bonds are learning to pay attention. The whole drift of government policy is to encourage people to weave their own safety nets through one kind of tax-sheltered investment account or another. Countless companies are dumping the responsibility of administering pension accounts onto the people who will draw from them. "Employers are no longer managing your pension money in 401(k)s," says Tom Taggart of Charles Schwab, the discount brokerage house that is to stocks and bonds what Wal-Mart is to paper towels and skin cream.

Charles Schwab has stationed itself at the point where electronic possibilities collide with the growing need to know about and take a more active hand in investments. "It wasn't until the PC was accepted in the household that this became a really big deal for us, as opposed to a neat little channel for the folks in the niche market," says Arthur V. Shaw, Charles Schwab's senior vice-president for electronic brokerage. "Sixty-five percent of the PCs being sold today are for the home, not for work. Last year the number of households with a second telephone line doubled from eight percent to sixteen percent. The telephone has got to be one of the most mature industries, yet we have a doubling in second lines. It's because of the modems. There is a mass shift of acceptance of the Internet."

All those second lines with modems attached to them are not being used to buy and sell securities. Most of us are at sea when it comes to the stock market. But the Schwab strategy is to give the man or woman sitting at home in front of the computer access to the same information the broker gets down at the office.

> Whether you make money or lose your pantaloons is another matter. Nowhere is it guaranteed that you will come out ahead.

"If you have a full-commission broker, you know the kind of information you're getting is, 'Hey, I got a tip,' or 'I got some news,'" Shaw says. "For the broker to deliver that, they have to be available, and they have to have the information that you want. If you want a news story, the broker might read you two paragraphs, they might give their gist of it. Their ability is to understand all the research that their firm makes available and actually deliver that to you in a coherent way."

From the Schwab point of view, providing people with investment informa-

continued on page 126



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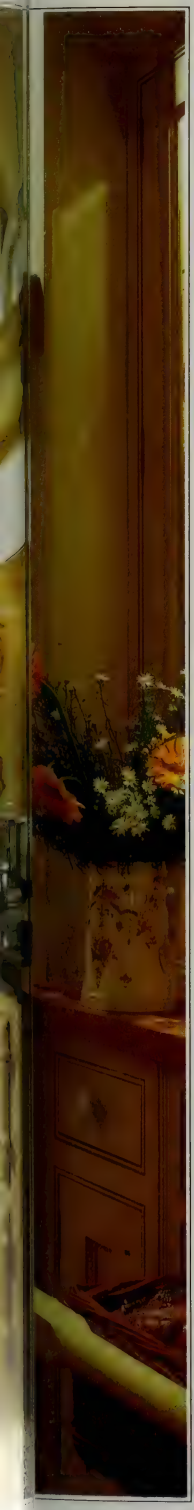
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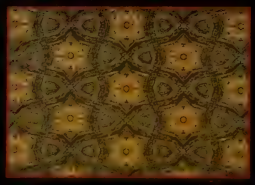
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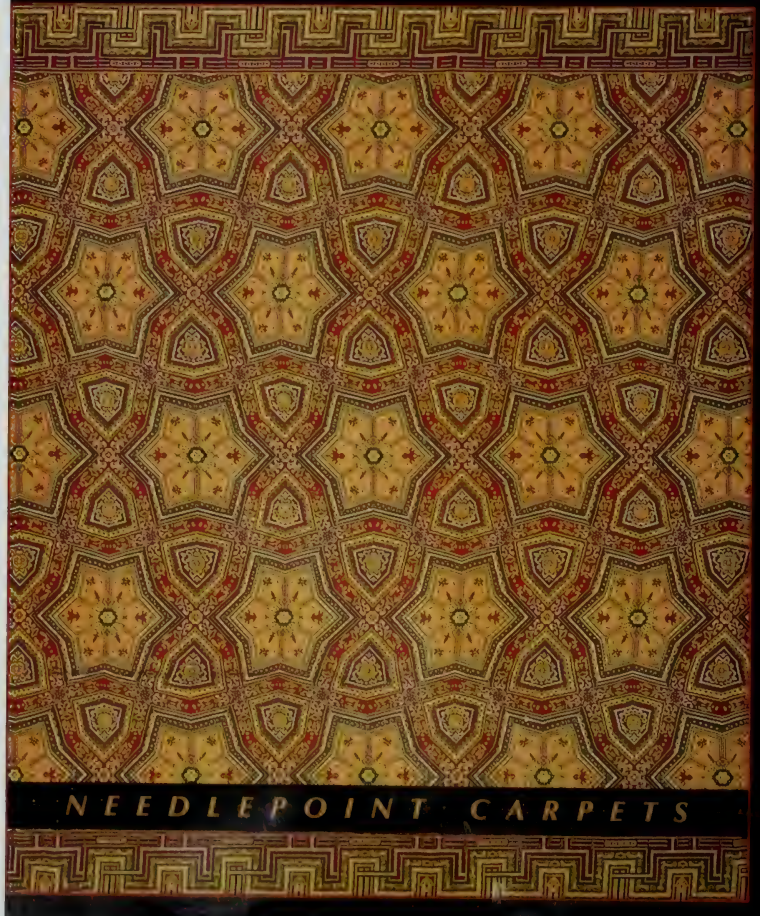
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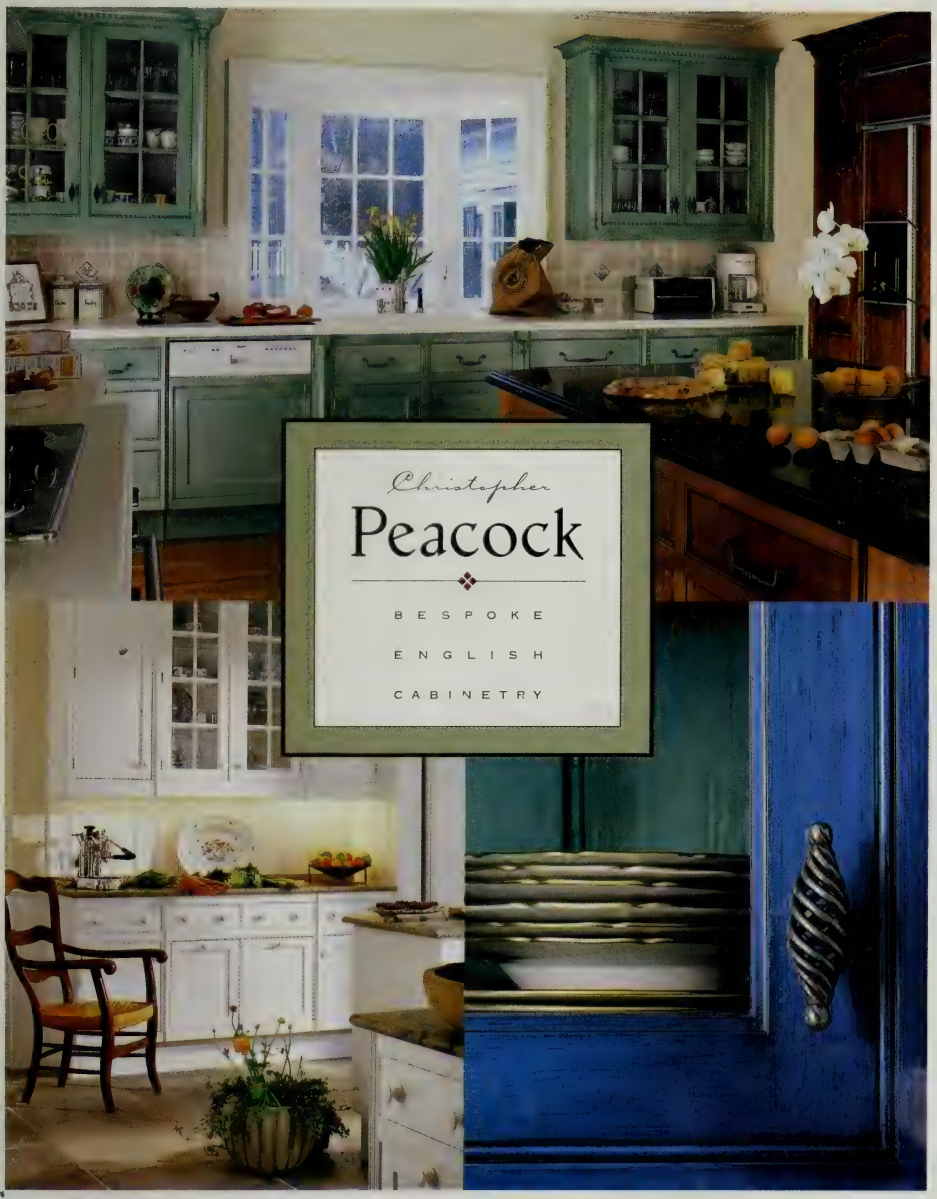
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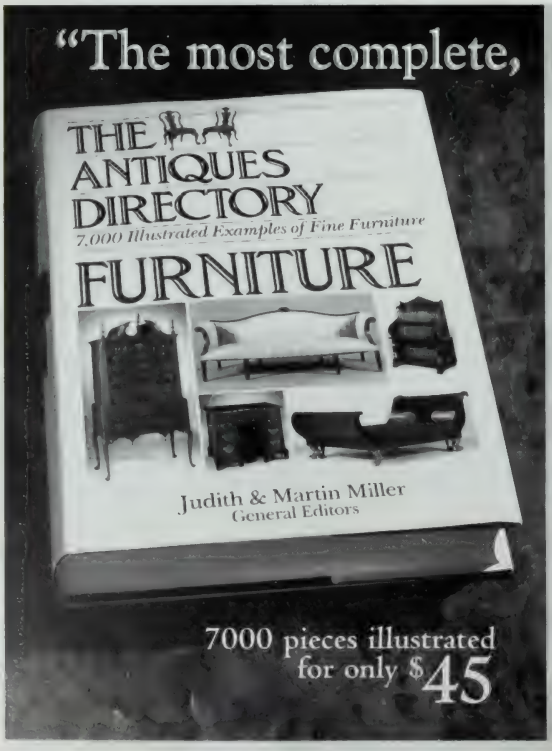




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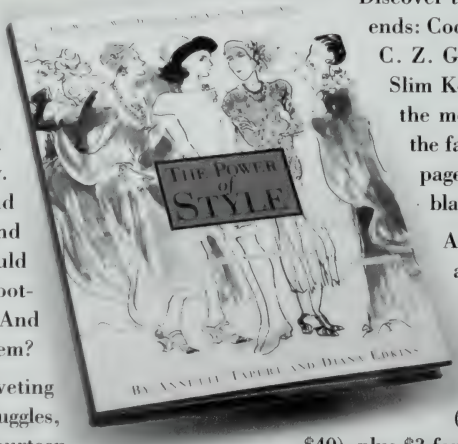
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MANAGING MONEY ON THE NET

continued from page 124

tion this way is expensive and fragmentary. At a lower cost, Schwab is offering customers a program it calls StreetSmart Pro, which gives financial information in huge amounts, in a number of forms and from a variety of sources. Charts, reports, pie graphs, bar graphs, line graphs, news items, statistical insights, you name it, StreetSmart Pro can cough it up for you. "What StreetSmart Pro will do is integrate some of the best quoting, some of the best analysis and some news for use on your desktop," says Shaw. "Then you can say, 'Hey, what's Microsoft doing? Oh, it's up a quarter. What's the news? Here it is. Let me check out some of the charts.'"

Even if one of Electroland's besetting vices weren't to spit out information in chaotic form and in mind-crushing quantity, what Charles Schwab can provide would probably scare the wits out of most of us who do not make our livings in the stock market. Shaw says he's got something for us amateurs. "Half of our new customers have never had a brokerage account before," he explains. "So we asked ourselves, how the hell do we, standing here ready to take an order, handle a person who says, 'What should I do?' We're trying to figure out a way to embrace people in a mass, easy-to-understand help mode."

Schwab believes it has a way through what is called asset allocation—figuring out how much of your money should be in cash and how much in bonds and stocks. Shaw says that the allocation may be at least as important as the securities one buys. "Since asset allocation determines ninety percent of your portfolio returns, we've now got a product called Charles Schwab Retirement Planner, which asks fifty questions that show you what your asset allocation ought to be."

With the program, "you set your age of retirement and your number of years to live," says Shaw. "I went through this with my mom and I said, 'Don't tell me about having money until seventy-five, tell me about having money till ninety.' It shows you, based on what you're earning, what your line of work is and what you think you're going to do, that, say, you don't have enough money to live a fifty-thousand-dollar or seventy-five-thousand-dollar lifestyle right now."

After it tells you that you're going to go broke if you live to ninety, neither the program nor Charles Schwab leaves you in the lurch. "Then it helps you," says Shaw. "Based on your risk parameters and on the answers to the questions asked, it tells you how much of your portfolio should be in equities versus bonds versus cash, and within equities, whether that should be international or national or large companies or small. It helps you see different funds that meet those parameters."

StreetSmart Pro is for people who make at least four market trades a month. It comes with four rather thick manuals, and don't even think about using it unless you set aside a nice block of time for self tutorials. You don't have to be especially nerdy to use the program, but you will need to be patient and persistent at the beginning.

Whether you make money or lose your pantaloons is another matter. Nowhere in StreetSmart Pro is it guaranteed that you will come out ahead.

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The first impression on entering the Stock Exchange is upon the tympanum. At the farther end, shut off by successive iron barriers with narrow gateways under watch and ward, is a huge basin-like enclosure, filled with wild human tumult. Peering down through the high-vaulted, dim-lighted space, the eye sees nothing but excited faces, arms flung wildly in air, heads appearing and disappearing,—a billowy mob, from which surges up an incessant and confused clamor. The straining ear distinguishes ever and anon an individual voice rising in shriller pitch or heavier volume, only to be drowned by fifty other cries booming and echoing out from the abyss.

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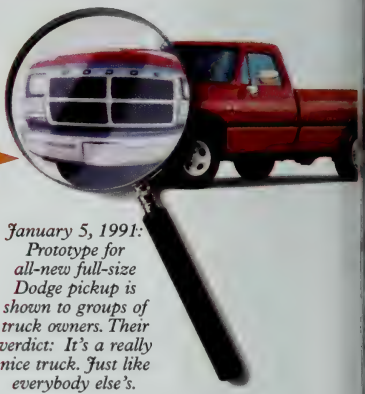
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January 5, 1991: Prototype for all-new full-size Dodge pickup is shown to groups of truck owners. Their verdict: It's a really nice truck. Just like everybody else's.



January 6, 1993: New Dodge Ram Pickup is introduced. Quote from Motor Trend: "Behind its aggressive appearance is a solid, powerful pickup that's all business where it counts ..."



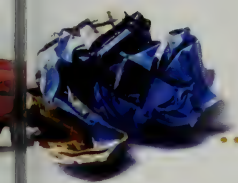
September 1, 1993: New Dodge Ram Pickup named Motor Trend's Truck of the Year. Not to be outdone, Texas Auto Writers Association dubs Ram "Truck of Texas."



*April 23, 1996: Strategic Vision confers its 1996 Total Quality Award™ for "Best Ownership Experience" for full-size pickups on Dodge Ram.**

Everybody in the car business talks about eliminating problems: squelching squeaks and rattles, raising the bar on reliability. At Chrysler Corporation, we've been winning major accolades for product excellence for the past several years. But to us, success is a lot more than just avo mistakes: It's a truck design that gets your blood pum The sound of a V10 engine clearing its throat. G people the freedom to create products that aren't for e

Visit our World Wide Web site at http://www.chryslercorp.com, or call toll-free 1-888-GREATCARS. **Resale calculated using average trade-in values for full-size '94-'95 m editions. Always wear your seat belt. *Strategic Vision's 1996 Vehicle Experience Study™ surveyed 35,652 October-November new vehicle buyers of 200-plus models after



February 6, 1991:
Launch just 25 months away, design team starts over.



March 14, 1991:
Designer discovers a book on the history of American pickups. Meanwhile in the United Arab Emirates, Sheik Hamad Bin Hamdan Al-Nahyan is building a 60-foot replica of a 1942 Dodge Power Wagon.



April 20-24, 1991:
Design team visits construction site, observes how workers really use their trucks. Collision with 'dozer narrowly avoided.



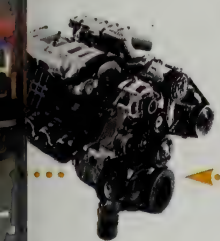
June 6, 1991:
Merging onto I-75 with 20-ton semi on their bumper, designers have instincts for revised design confirmed.



November 4, 1991:
Aggressive new truck design is shown to consumers. The verdict: They either love it or hate it. (Luckily, they mostly love it.) Chrysler honchos say, "Build it."



March 12, 1992:
Interior design team dons thick work gloves to test operation of knobs and switches in the cab under real-world conditions.



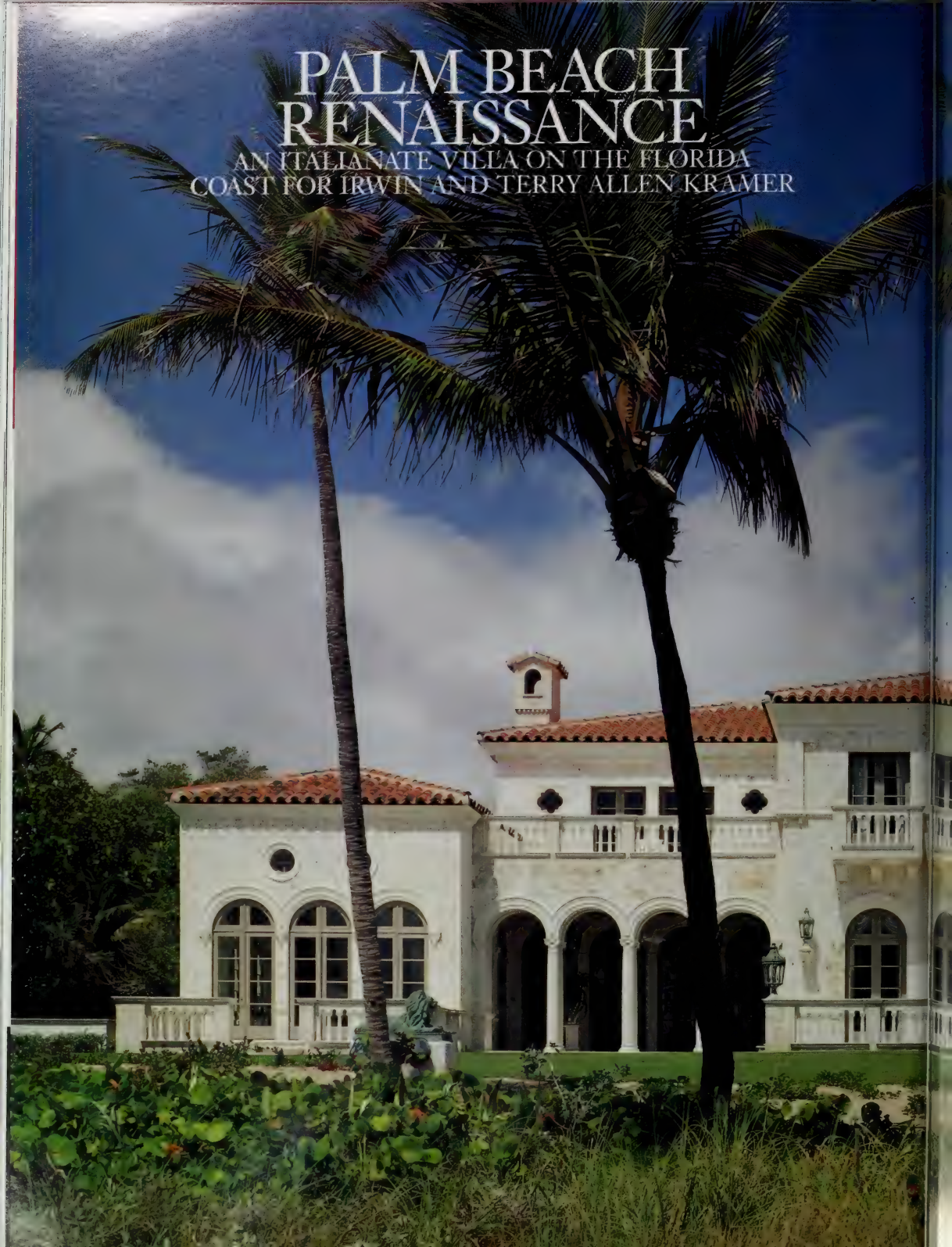
April 10, 1992:
Power train team adds Magnum V10, cast-iron cousin to the 400 hp Viper V10 and the most powerful engine ever in a pickup, as new power plant option.

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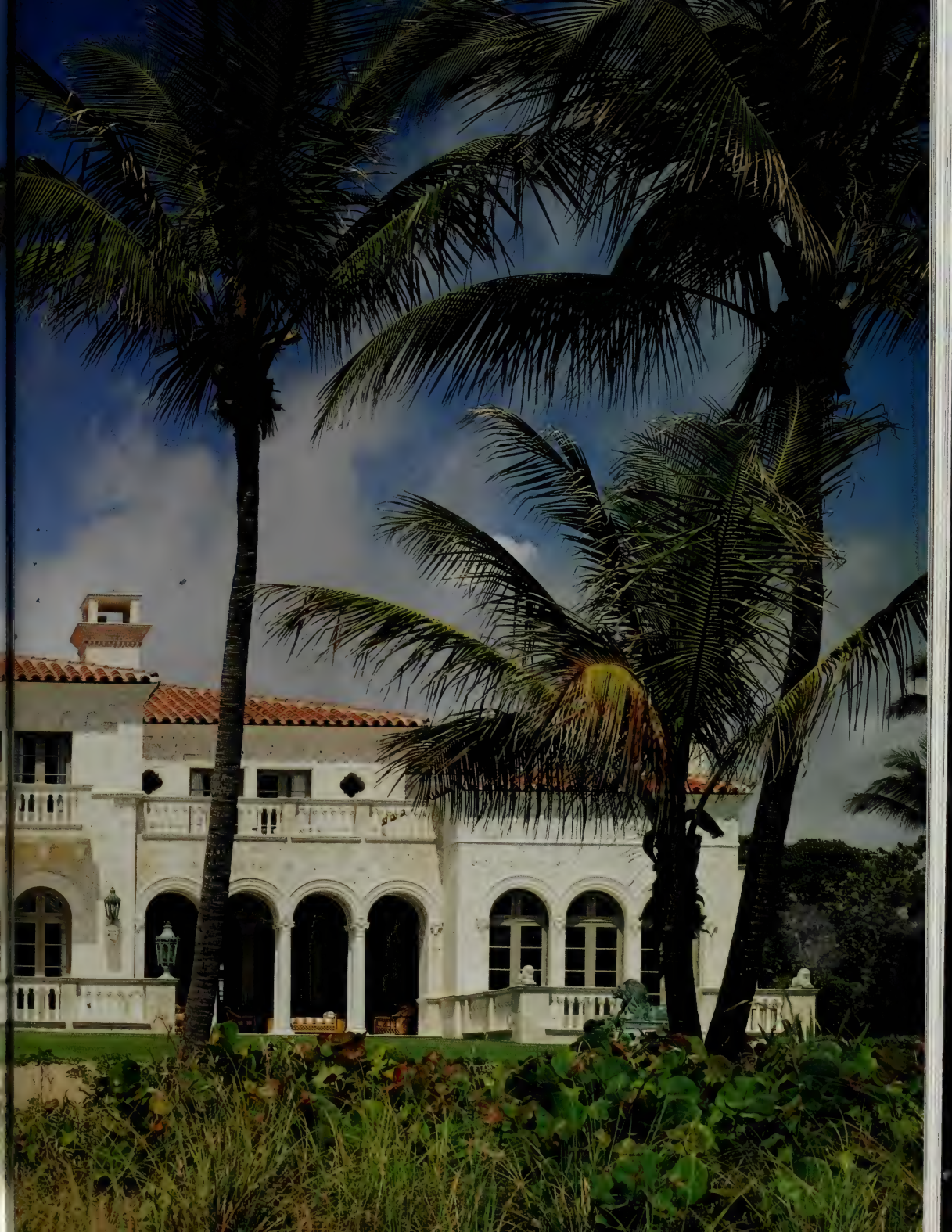
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PALM BEACH RENAISSANCE

AN ITALIANATE VILLA ON THE FLORIDA COAST FOR IRWIN AND TERRY ALLEN KRAMER



Architecture by Jeffery W. Smith, AIA
Interior Design by Pauline Boardman/Text by Aileen Meble
Photography by Kim Sargent and Dan Forer



On October 20, 1995, a beautiful, shiny day in beautiful, shiny Palm Beach, Pauline Boardman, just off the plane from New York and usually the picture of cool, was standing in the middle of four acres of chaos, "freaking out," like some sort of dispossessed Alice in Wonderland falling down the rabbit hole. All the exquisite furnishings, antiques, carpets, draperies, pictures and bibelots that had been chosen, ordered and custom-made for La Follia, Irwin and Terry Allen Kramer's dazzling new house, had arrived and were set to be installed. Boardman was all ready to go. La Follia definitely was not.

When Terry Allen Kramer had chosen her friend to decorate La Follia, Boardman had promised that the house would be in move-in condition on November 1, just eleven days away. And when she makes a promise to a client, she keeps it. But now, as she contemplated the disaster around her, her heart sank. The huge courtyard, meant to rival a semi–Garden of Eden, was a combination dust bowl and sand pit, with a gaping hole in the middle (the intended swimming pool?). Not a trace of greenery was in sight. Inside, La Follia's walls were still wet, and the dust- and debris-strewn rooms were swarming with workmen still involved in major construction. Just as Boardman was thinking about fainting dead away, the telephone rang. It was Terry Allen Kramer calling from London.

"Terry, there is just no way I can install the house by November first," said Boardman, describing the horror show around her. "Of course you can," said Kramer. "I know you. You'll have it ready no matter what." And, no

"It's grand but light in feeling," says designer Pauline Boardman of La Follia, Irwin and Terry Allen Kramer's Italianate villa, built by architect Jeffery Smith in Palm Beach. PRECEDING PAGES: The east façade fronts the Atlantic. ABOVE: A brick motor court fans out before the coral-veneered porte cochere.

RIGHT: A cove-lit dentil cornice and an Italian Renaissance–style coffered ceiling create architectural drama in the living room. Drapery and striped chair fabrics from Cowtan & Tout. Old World Weavers floral fabric. Christopher Norman fabrics on slipper chairs at right and sofas. Stark carpet.





OPPOSITE: "The morning room was patterned after an old English trellised orangerie," says Boardman. The space is highlighted by a fabric-tented ceiling and latticed pilasters topped with Ionic capitals. Sotheby's English wheel-back chairs.

BELOW: "Elegance, peace and quiet would describe the traditional English library," notes Boardman. Local craftsmen fashioned the intricately detailed pine paneling. Quadrille garland-motif chair and pillow fabric. Carpet from Stark.

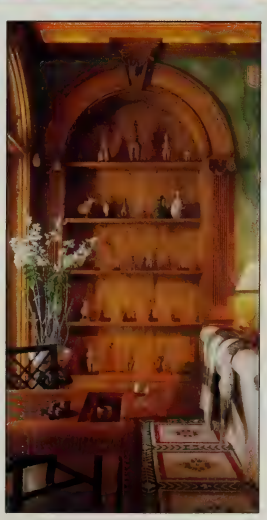


matter what, Boardman did.

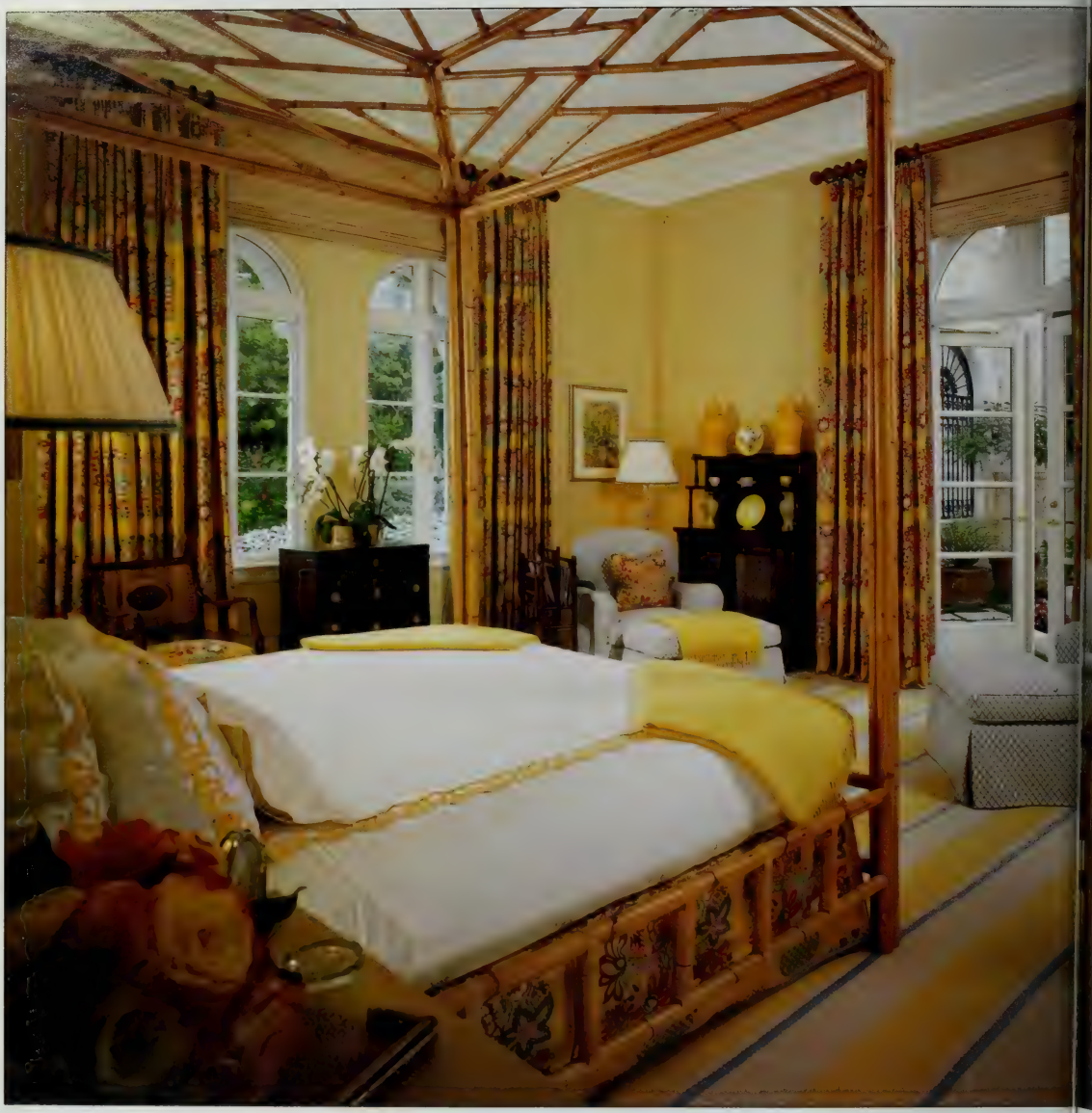
She got the job done by stepping around the construction workers to hang the draperies and lay the carpets. The blue-tiled swimming pool was finished and sparkling, and the landscape designer had made a floral heaven of the courtyard. The Kramers moved in on the first of November. By Christmas Day the entire house was in perfect order. Boardman and her team had pulled the rabbit out of the hat.

La Follia is not just another pretty Palm Beach winter house. It is a palazzo, really, a villa in the Italianate style, one of the biggest residences built in Palm Beach since the twenties, a time when Addison Mizner, the legendary architect responsible for many of the resort's landmark houses, was in flamboyant flower. The structure encompasses 43,000 square feet and numbers sixteen major rooms. It is a palazzo all right, but one that doesn't take itself seriously. Terry Allen Kramer and Boardman saw to that.

Irwin Kramer, a financier, and Terry Allen Kramer, a Broadway producer of such shows as *Sugar Babies*, *Me and My Girl* and *Nick & Nora*, are New Yorkers accustomed to big and beautiful houses where the family gathers and where they can entertain often. Their Southampton residence is splendid, and the villa they recently sold in Nassau (see *Architectural Digest*, March 1989) is a showplace. But when Irwin Kramer decided he'd had his fill of the Bahamas, the couple went to Palm Beach to find a suitable house. They didn't. Instead they came across a magnificent parcel of land,



LEFT: Knotty pine woodwork adds warmth to the gentlemen's club room, an informal gathering place in the house. Set across the shelves is a collection of ancient clay figurines once owned by the last royal family in Iran. Quadrille sofa fabric.



"The yellow bamboo room is one of four guest suites," Boardman points out. "Each one has its own theme and color." Cowtan & Tout drapery, pillow and bed skirt fabric. The floor lamp in the corner is from John Rosselli. Hinson Hansen swing-arm lamp, left.

situated between the ocean and the Intracoastal Waterway, and resolved to build their dream house there. La Follia was conceived and born.

"The house was started, finished and moved into in just twenty-two months, which in itself is a miracle," says Terry Allen Kramer. "I think it happened because we all worked so well together. Everyone involved is from Palm Beach—architect Jeffery Smith; contractor Hugh Davis; landscape designer Mario Nievera; and, of course, Pauline, who works out of New York and Palm Beach. Everyone was decisive from the beginning, and very little had to be changed or done over. There's a great deal to be said for their youth and enthusiasm. It meant so much because this was one of the most important projects any of them had undertaken. From the first, when I saw the design for La Follia, I was captivated. And Pauline, above all, understood that no matter how grand the place, I wanted it to have lightness and humor. It had to be young and fun, and I think she captured those wishes completely."

Terry Allen Kramer has



praise for Smith as well. She says she was amazed not only at his ability to design the house she longed for but that he was able to execute the paneling, the stonework, the elaborate marble floors, the mantels, the overdoors and the decorative plaster ceilings—"details I never thought could be found in today's world," she says. "To me this is the wonder of the house." Full marks also go to the young contractor, his sources and his workmen, and to the landscape designer, who created "instant gardens" that look as though they've been growing for years.

La Follia is set like a jewel on the highest level of the property, the coral-veneered east façade facing the ocean. There, the vast living room is flanked by loggias and the paneled library on one side and the inviting morning room on the other. The west façade, with balustraded terraces leading down to a lush rose garden, numerous citrus and banyan trees and a fountain, presents a glorious view of Lake Worth. This is the setting for the west loggia, on the pool courtyard, where the family meets for breakfast and lunch

ABOVE: Stone arches supported by Corinthian columns define three sides of the west loggia, the main feature of the courtyard. Acanthus leaf corbels punctuate the coffered ceiling. "It's an outdoor living room," says Boardman. Christopher Norman fabrics.





LA FOLLIA IS ONE OF THE BIGGEST RESIDENCES BUILT IN PALM BEACH SINCE THE TWENTIES.

on a terrace beneath a coffered plaster ceiling.

One arrives at La Follia by way of a coquina façade embellished with arches and columns, opening on the imposing entrance hall and the main corridor that runs through the entire house. A groin-vaulted ceiling soars above, three shades of Italian marble make up the patterned floors, the moldings have been sponged gray and white to resemble pitted stone floors, and niches are filled with Roman busts and statues.

Through columned archways one can see the living room, which is decorated in the sea colors Terry Allen Kramer loves. Here whimsy comes into play. The walls are painted seafoam; the draperies are a cheerful fabric, Chinese in feeling and held up with little giltwood birds. The coffered ceiling, the marble floors, the cast-stone-festooned fireplace, enhance the sense of space and light. Many of the antiques were acquired at the Henry Ford sale at Sotheby's.

continued on page 220

The west façade's balustraded terrace and stairs overlook a formal rose garden flanked by citrus and banyan trees. Beds of impatiens border the brick-accented path, which winds across the property toward Lake Worth. The landscaping was laid out by Mario Nievera.

Interior Design by Craig Logan Jackson
Text by Suzanne Stephens
Photography by Durston Saylor

OLD WORLD NEW YORK

TURN-OF-THE-CENTURY SPIRIT FILLS AN ART DEALER'S APARTMENT



"It's a mix of styles, periods, countries of origin," says art dealer Susan Sheehan of her Beaux Arts–style apartment—designed by the late Craig Logan Jackson—in a Manhattan town house. ABOVE: The entrance hall features a 1960s mirror. Reymer-Jourdan lamps.

You might think that people in the contemporary art world would be so committed to the modern that they would never consider inhabiting anything other than crisp, minimal spaces. But as Susan Sheehan, who has a gallery of the same name on West Fifty-seventh Street, explains, "I spend a lot of time surrounded by white walls, track lighting and a concrete floor. I wanted to live in something different, something exotic."

Plush fabrics in dark hues and an array of burnished antiques—assembled by the late interior designer Craig Logan Jackson—are more likely to evoke the residence of a collector living in New York in 1880 than one living in 1996. The time warp is deceptive: Close examination of the artifacts reveals that a number of modernist pieces from the 1940s through the 1990s have been adroitly combined with those with eighteenth- and nineteenth-century pedigrees. Says Sheehan, "We hoped to avoid the airless, embalmed quality of a period room."

The notion to move away from a spare space was reinforced by the architecture of the apartment, which is located in a Beaux Arts–style town house dating to the early 1900s. Built for a single family, the large structure had been a school for girls until the late 1960s, after which it was transformed into cooperative apartments. The original library had been left alone when most of the interior was converted into classrooms. It

RIGHT: For the living room—in the town house's former library—Jackson wanted "a dense, rich layering of textures and colors." The sofas, ottoman and pair of steel side tables are all his own designs. Hermès cowhide on ottoman; Brunschwig & Fils tapestry rug.


HITLER







"CRAIG WAS MY FLEA MARKET PAL. WE WOULD LOOK FOR THINGS LIKE NINETEENTH-CENTURY RUGS AND 1950S VENINI GLASSWARE."

was clear to Sheehan and Jackson that her living room should occupy the former library to take advantage of the dark mahogany paneling. "Furnishing the place in a stark look would have been an odd juxtaposition with the architecture," Sheehan observes.

Jackson first stripped the wood paneling and polished it with beeswax so it would have a soft sheen. To accentuate what he called the room's "slightly claustrophobic" quality, he covered the ceiling with a collage-patterned paper. Finally, he lined the glassed-in wood bookcases with curtains and placed small carpets of various motifs on top of a light jute rug. The rich textures of the velvet-upholstered sofas, the wool gabardine draperies and the *faux*-leopard chenille on the Regency chairs all heighten the room's Old World feel. Sheehan's collection of drawings, prints and objets d'art strikes the appropriate note of connoisseurship. Yet Jackson also managed to place antiques such as a nineteenth-century Spanish leather folding screen and a trio of nineteenth-century English ecclesiastical candlesticks cheek by jowl with humbler furniture, including a painted twig table he found at a flea market. Notes Sheehan, "I wanted the room to be evocative but not too precious."

The initial plan called for the entrance hall-cum-gallery connecting the living room to the master bedroom and guest bedroom to double as the dining area. Sheehan soon discovered that she preferred to use the living room for dining. "When I have people over," she elaborates, "nine times out of ten we have a buffet dinner there." Jackson saw his task as generating "a setting that is mysterious, convivial and voluptuous by night, where twenty-five people or more could sit—or languidly drape about." The rest of the apartment was configured so that the kitchen could accommodate a breakfast nook, while the entrance hall was devoted to the display of artworks.

Ironically, Jackson came to this project directly from a background in the stark look that Sheehan had been avoiding for her residence. He had risen to prominence as a designer for D. F. Sanders, the New York housewares shop that became a paragon of high-tech furnishings in the 1980s. Later Jackson turned to residential interiors, but that was not the reason Sheehan sought him out: Introduced by mutual friends, they shared a passion for collecting. "Craig was my six A.M. flea market pal," she says. "We would look for things like nineteenth-century hooked rugs and 1950s Venini glassware."

Collecting is inextricably joined with a sense of compulsion and commitment, as those who are collectors and those who design for them know well. "I've collected things since I was a child," Sheehan points out. "I've been to every flea market on the face of the earth at least ten times," she adds. Proof is in the care she has taken in assembling such items as Middle Eastern inlaid antiques and 1940s French and Italian furniture. Evidence of Sheehan's varied acquisitions and Jackson's penchant for mixing objects, furniture and fabrics of different periods and styles is visible throughout the apartment. In the master bedroom, silk taffeta draperies, a strié finish on the walls and a paisley headboard and bed skirt reinforce the room's cocoonlike quality while focusing attention on her Piranesi etchings. "The room had to be peaceful," Sheehan says. "Especially with my schedule."

The guest bedroom presents an entirely different look from the master bedroom. The mattress on the nineteenth-century steel bed was left exposed, and Jackson chose black-and-white ticking for the walls and pillows. The linear patterning makes the space appear larger than it is.

Although each room has its own character, there is a unity through the furnishings' blend of cultures and dates. "I don't look at an object and say, 'How great, it was made in 1842,'" says Sheehan. "I see the way it works with everything else, and then I arrange pieces to bring out their similarities—or their contrasts." The collector's mentality is always active: "After all," Sheehan remarks, "I've spent my life looking at interesting things." □

PRECEDING PAGES: The designer refinished the original mahogany paneling in the living room, which, "with draperies drawn, candles burning and fireplace aflame, has a slightly decadent opium den quality." Chaise fabric and gabardine for draperies from Clarence House.

OPPOSITE: Jackson added the figure rails—which hold 19th-century French academic drawings as well as a contemporary work that Sheehan (above left) had collected—to "raise the eye, heighten the room and balance the sea of furniture below." Jute carpet from Stark.





ABOVE: The exposed mattress ticking on a 19th-century steel bed complements the guest bedroom's black-and-white-striped wallcovering and pillow fabric. The 19th-century fancy chair and the mahogany dresser are both American.

OPPOSITE: A gold palette defines the master bedroom, which Jackson furnished with 19th-century antiques, including the pair of Italian etchings over the bed. Laura Fisher bedcovering; Stroheim & Romann bench fabric; Stark carpet.


LITTLE BY LITTLE



Architecture by Harry Daple and Stephen Samuelson
Interior Design by Anita Ludovici De Domenico
Text by Peter Haldeman/Photography by Robert Reck

ARCHITECTURAL DIGEST VISITS

CAROL BURNETT

THE TELEVISION LEGEND'S SANTA FE RETREAT



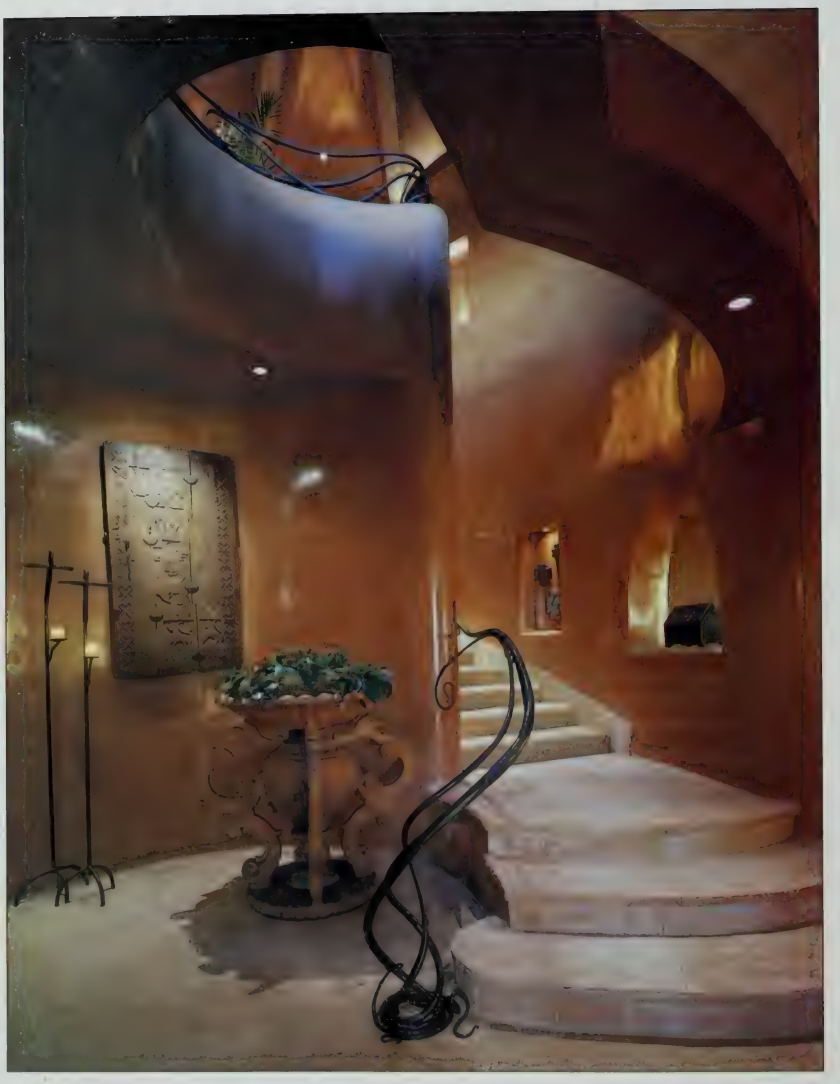
Carol Burnett worked with interior designer Anita Ludovici De Domenico and architects Harry Daple and Stephen Samuelson of Studio Arquitectura to create a contemporary Santa Fe residence. OPPOSITE: A curving wall encircles the house, which sits on five acres.

"I wanted it to be open and airy but comforting," says Burnett. "I didn't want any square corners." ABOVE: The actress and comedienne relaxes in the upstairs media room on a corrugated cardboard chair and ottoman that were designed by Frank Gehry, a gift from the architect.

Carol Burnett is an American institution. From the late 1960s to the late 1970s, when we weren't watching the football game or *The Love Boat*, we were watching *The Carol Burnett Show*. We watched her "bump up the lights" and field questions about her first kiss and what kind of floor polish she used. We watched her fall out of windows and walk into doors. We watched her snap her gum and file her nails as the lackadaisical secretary Mrs. Wiggins. We watched her guzzle beer and shriek at her family as the shrewish housewife Eunice. And (before we knew it) we watched her reappear in a sparkling Bob Mackie gown, tug her earlobe and say good night. Burnett has moved on, of course, to projects ranging from Robert Altman films to *Moon over Buffalo*, the Broadway farce for which she recently garnered a Tony nomination. But *The Carol Burnett Show*, which has been reincarnated as *Carol Burnett and Friends* on the Family Channel, is as timeless as bell-bottoms and cigars.

You half expect the entertainer to come to the door in a floral-print dress or her charwoman rags. Instead it's a chic black ribbed turtleneck, black jeans and black slippers. But the manner is vintage Carol Burnett. She greets first-time visitors in the driveway, waving her

"IN SANTA FE," QUIPS BURNETT, "FIRST YOU BUY THE DOOR, THEN YOU BUILD THE HOUSE."



ABOVE: As elsewhere, the plaster walls leading to the media room were covered with beeswax and buffed to a glossy finish. A tribal door panel hangs beside candle holders given to Burnett by her daughter Jody Hamilton. De Domenico designed the iron railing.

OPPOSITE: Antique Spanish pottery and a candle holder that Burnett found at the Santa Fe flea market rest on the shepherd's mantel in the living room. "Carol has a casual elegance," says De Domenico. "She needs to be surrounded by things that are important to her."

arms like a human semaphore lest they make a wrong turn. The duality persists: Indoors, the oversize amber sunglasses stay on, but her conversation couldn't be more direct. Although business and family take her to Los Angeles every month or so, about a year ago Burnett resettled in Santa Fe—a part of the world, appropriately enough, as stylish as it is earthy.

Her first trip to the area won her over. "I guess I missed it the day they taught Santa Fe in school," the actress says, letting loose one of her trademark belly laughs. "I was expecting flat desert. I got to Albuquerque and I was driving and going up, up, up and seeing snow on the mountaintops, and I thought, Well, *this* is interesting."

She was visiting her friend Anita Ludovici De Domenico, a designer and a onetime neighbor of Burnett's in Hawaii. "Another thing that attracted me to Santa Fe was I was sitting out on Anita's portal—I've learned to say that now: In Hawaii it's a lanai; in Texas it was a porch; down south it's a ver*an*da—so I was sitting out on the portal and I did a double take. For a moment I couldn't tell if the sun's rays were hitting somebody's house or a boulder. Everything's blended into the landscape, like some towns in Europe. There are no eyesores."

Mountains and organic architecture—it makes sufficient sense that what Burnett would come to desire in Santa Fe was "a womb with a view." She and De Domenico found the view on a five-acre piñon-covered knoll overlooking the city and the San-



gre de Cristo, Sandia and Jemez ranges. The womb—"I wanted softness and curves and a comforting wrap-around feeling"—materialized more gradually. De Domenico, who designed the interiors, defines its psychological dimensions this way: "Because she's so outgoing and gives so much of herself when she's out in public, Carol had to have this safe, rewarding nest to come back to. She needed that sense of security."

Among the nest builders they approached were Harry Daple and Stephen Samuelson of the Santa Fe firm of Studio Arquitectura, who took Burnett's anthropomorphism a step further. "The way we hooked Carol," says Daple, "was to give her a set of plans with a cover sheet that said, 'A Home with Heart for Carol Burnett.'"

It was more than a sentimental pitch. The proposed nucleus of the house was a heart-shaped media room with three-hundred-and-sixty-degree views. Other rooms were sited to follow the movement of the sun and to maximize the coveted vistas: Burnett can now watch daybreak over the Sangre de Cristos from her bedroom, sunsets from her dining room and the city lights from her portal.

The sight lines were carefully plotted within the house, too, so that the interior spaces would be both as fluid and as cozy as the actress had envisioned. A traditional Santa Fe adobe might be squarer and darker—but Burnett's house is not lacking in authenticity. There are



LEFT: A portrait of Burnett by singer Tony Bennett adorns a wall in the library. "He used a palette knife and a makeup brush and did it in about fourteen minutes," she says. "He paints as well as he sings."

"The house has a modernness to it, but it's also got an old-fashioned warmth," says Burnett. OPPOSITE: The family room combines dining and sitting areas. Baker Furniture dining table and chairs. Armchair, love seat and plaid fabric, Pearson. Schumacher drapery fabric.



RIGHT: The actress's Emmys and People's Choice and American Comedy awards highlight the library, whose ceiling is lined with aspen *latillas*. The photos include a portrait of John F. Kennedy. Roman shade and striped slipcover fabrics from Stroheim & Romann.





LEFT: Costume designs by Bob Mackie join pictures of the actress and friends in the media room. The photo of Burnett and Dolly Parton is, she says, "tipped in Dolly's favor." OPPOSITE: De Domenico designed the master bedroom fireplace, which has an Italian leather inset.

"The adobe is a very plastic form," notes Daple. "It was exciting to play with the traditional shapes, to give it a real handmade look." BELOW: Lace from a quilt made in the 1700s by Burnett's great-great-grandmother hangs in the master bedroom; the niche at left holds Doug Hyde's *Lukachukai Woman*.

parapets and vigas and even a shepherd's fireplace modeled after those whose broad mantels kept herdsmen warm at night. The plaster walls are as shiny as Formica, beeswaxed in the Spanish fashion to preserve their rosy colors. The town's finest artisans forged an iron railing to snake up the staircase and hand-blew glass for lighting fixtures. Some of the wood doors look as though they date back to the Inquisition. "In Santa Fe," quips Burnett, "first you buy the door, then you build the house."

This is not, on the other hand, what De Domenico refers to as the sort of house that wears the owner. A self-

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ARCHITECTURE

FRANK ISRAEL



"Architecture should speak to the moment and take risks," said Frank Israel, who designed a Malibu, California, house for Michael and Cecilia Dan. The rear elevation is configured around the pool terrace; the master wing, at left, projects out from the central section, which contains the public spaces.

REINVENTING THE CALIFORNIA RANCH HOUSE FOR THE HILLS OF MALIBU

Interior Design by Roy McMakin
Text by Paul Goldberger
Photography by Grant Mudford





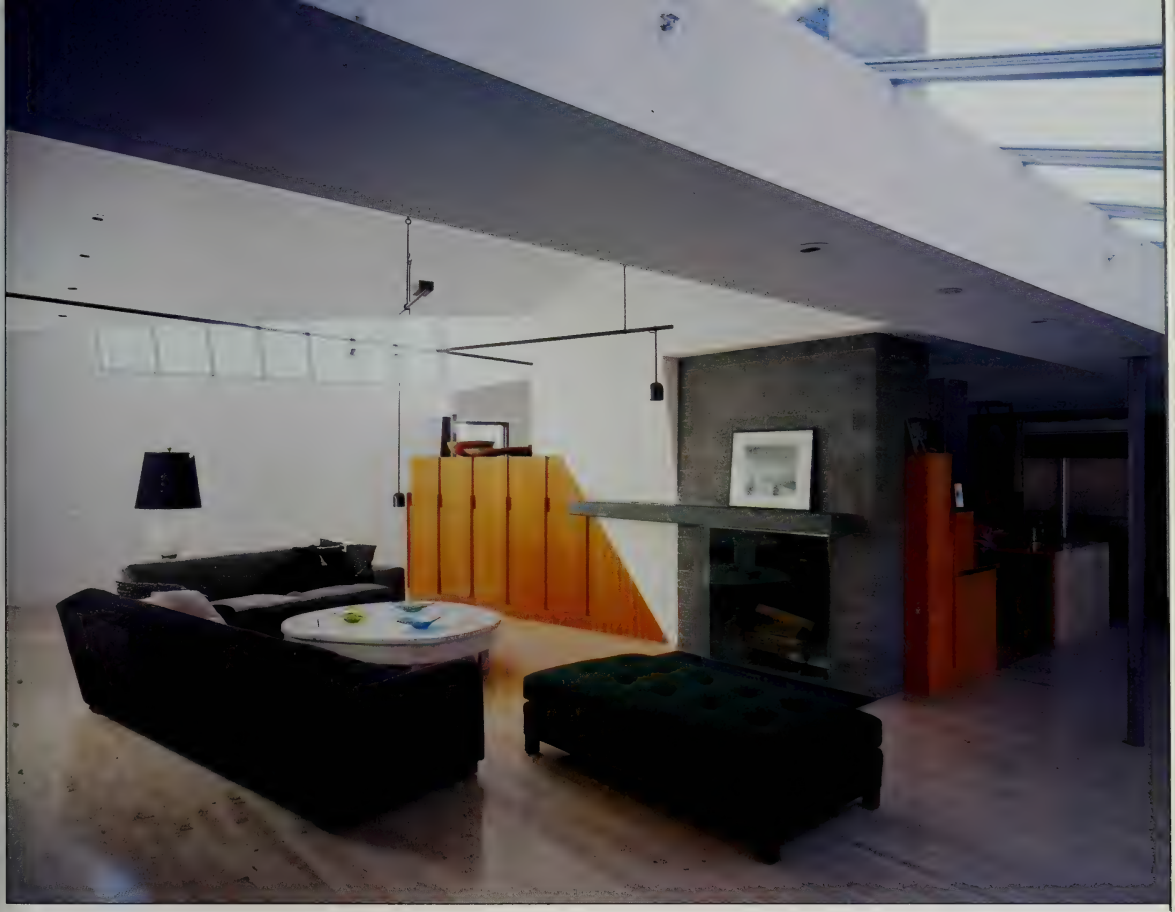


Israel's architecture increasingly investigated the concept of folded planes. ABOVE: A front wall of aluminum-coated metal slopes upward from the entrance, breaking into a corner skylight over the living room. LEFT: The entrance gains illumination through wraparound glazing.

There are houses that quietly sum up everything an architect has already done, and there are houses that burst with the energy of new directions, and every so often there is that rare house that manages to do both. The residence Frank Israel designed in Malibu for Cecilia and Michael Dan is that unusual kind of work, at once retrospective and seminal: The sprawling, asymmetrical structure of metal, glass, stucco and redwood embraces Israel's design past as it moves boldly ahead.

The site is extraordinary: one and a half acres atop a steep ridge, overlooking the Pacific but from a lofty distance. "It's like Greece—high dry hills and then the ocean," said Israel of this landscape, which is altogether different from the sea-level turf for which Malibu is better known. Where the Dans live there is space, and if much of it has been developed with suburban houses that are prosaic at best, there is splendor in the terrain.

It is a curious kind of splendor, neither Big Sur nor Burbank but with hints of both, a place that strikes its own equilibrium between awe-inspiring views and conventional



A lowered soffit spans the living room and the central skylight. Roy McMakin, who collaborated with Israel on the interiors, says he "countered the gable by going off-axis" with his pendant lighting. He also designed the sofas, ottoman and table, which sit before a fireplace of burnished concrete block.

suburban existence. Some architects would find this mixed landscape frustrating, but not Israel, who spent much of his career responding to the realities of the Los Angeles cityscape and who rejoiced in this site, where ordinariness brushes up so closely with stunning natural beauty. The contrasting character of the Malibu canyon became, in the end, a metaphor for the design of the house itself: The building simultaneously comments on the generic American house and rises powerfully above it.

The Dans first intended the project to be much more aligned with suburban architecture than it turned out to be. They had lived on the property for fourteen years, in a relatively commonplace ranch house that had grown too small for them and their two daughters. Unwilling to give up this part of Malibu, they decided to renovate and expand. Cecilia Dan, a collector of contemporary art, oversaw the search for an architect who would understand both her desire to make a design statement and her husband's preference for comfort and privacy.

"Friends of ours had built a house by Frank," she says. "I looked at lots and lots of other architects' work, and his was the most beautiful."

Israel drew plans, but before construction began, the Malibu fire of 1993 destroyed the entire house, making his initial design obsolete. Shaken but undeterred, the Dans were on the site two days later with Israel's project architect, Steven Shortridge (who now coheads the Israel firm), walking through the ruins and preparing to start again. "Malibu doesn't make it easy to get building permits, and the only way we could rebuild here was to maintain the existing footprint of the old house," Israel remarked last spring. "That generated the basic idea of the design": a long bar to which all kinds of pieces have been added.

The bar recalls the original house, though it might be fairer to say that it honors its memory, for while the structure fills out the rectangle of the ranch house, it bears no literal resemblance to it. The finished form is both sleek and casual—"a combination



The cabinetry—of vertical-grain Douglas fir—defines and separates the dining and living rooms. McMakin designed the dining table and the pendants; the wood bowls are by Vernon Leibrant. Redwood frames the canted window and the front door, beyond.

of an Airstream trailer and some Santa Barbara farm buildings," Israel said. The long section contains almost no right angles inside, and some of the ceilings are so actively sculpted that they look like origami, folded over and over again.

As in much of Frank Israel's work, there is a debt in the central wing to Frank Gehry, whose architecture was the first to express the brittle cityscape of Los Angeles. As the years have gone on, however, Israel's designs have come to feel even more specific to Los Angeles than those of the internationally known Gehry. There is a sense at every moment that this is art of great power, shaped out of love for its place and its time. Los Angeles, its glories and its tensions, is the ever-present theme, enhanced by what can only be called a stunning series of riffs on the city's modern architectural history.

The strongest breaking away in this design is in the sections of the house that are attached to the bar, the rough equivalents of the wings that would have been added to the ranch house. They are sharper, blunter, more active than the main wing: images of suburbia exploded.

"I really didn't want to be restricted to the footprint of the first house," Israel said, "and I sometimes wonder if I didn't enter into a state of rebellion because of it."

But the house is no deliberate essay in deconstructivist disquietude. Frank Israel, who died last spring shortly after the Dan house was completed, had always sought a degree of serenity in his work, which separated him from many of his Los Angeles colleagues who use their hard-edged architecture to express anxiety. It was Israel's particular gift to be able to bring out of difficult juxtapositions a kind of harmony and from the discordant forms of his architecture to craft an image of composure, almost calmness. This house is among the architect's toughest and most aggressive, and yet it is one of the gentlest places to be in that he ever made.

"I have to admit that I was afraid at first that what we





"Frank liked the idea of my neutralizing the aggressiveness of his architecture with things that were not so rigorous," McMakin comments. ABOVE: In the den, a pair of leather sofas by the designer play off the sculptural quality of the adjoining open-plan kitchen.

LEFT: "The concentration of structural strength at the master bed is symbolic," says project architect Steven Shortridge. A steel column ("Anchored in that piece is the sense of protectiveness that the house is about") supports pinwheel beams and divides the headboard, which was made by Spiral III Design.







ABOVE LEFT: Sandblasted glass block gives both light and privacy to the Dans' bath at the southern, side elevation. An extension of the bath wall, the green ceramic tile is a strong complement to the vibrantly colored stucco. At the far end, the master bedroom features a fireplace and canyon views.

"Buildings *should* bend and twist here—it's L.A.," said Israel, who was noted as much for his response to the topography as for his dynamic compositions of interlocking wall and roof planes. LEFT: The den, guest bedroom and Michael Dan's study form the appendage of the house that faces the rear garden.



"My work," Israel remarked, "is real and out there." The detailing on the stucco wall of the master wing at the edge of the terrace is the architect's expression of the interior stair; the skewed opening reveals Cecilia Dan's second-floor study. Jay Griffith designed the landscaping as well as the pool.

were doing would be too much—that the house would be too architectural," Michael Dan says. "But it's turned out to be just right for our lives."

Although Israel complained about the requirement that he base his design on the earlier rectangle, he was little constrained by it. The long bar is probably more conspicuous from an airplane than from inside the house. Within, the space flows naturally and easily, and the rooms seem to have been organized only in response to the needs of the Dans. The plan is remarkably logical: a main living space with living room, dining room and kitchen in the center of the bar, all defined by a high, angled ceiling; a private wing for the couple's daughters consisting of a pair of rooms, each a mirror image of the other, at one end of the long rectangle; and, opposite that wing, a three-car garage and the maid's quarters. The rest of the spaces project out from the bar: The entrance is at the front; Michael Dan's study, a guest bedroom and a den are appended at one end of the rear; and a two-story master bedroom wing, with a study for Cecilia Dan upstairs, all but leaps out of the other end.

The master bedroom is Israel's true tour de force, among the most ingenious pieces of architecture he ever devised. If the façade cites Frank Gehry, this small, intense wing is

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NICOLA BULGARI IN ROME

THE JEWELER'S MULTIFACETED APARTMENT NEAR THE SPANISH STEPS

Interior Design by Verde Visconti
Text by Barbara Grizzuti Harrison
Photography by Robert Reck

Nicola Bulgari lives above his shop. In a manner of speaking. One might just as well say the queen of England lives inside her showrooms.

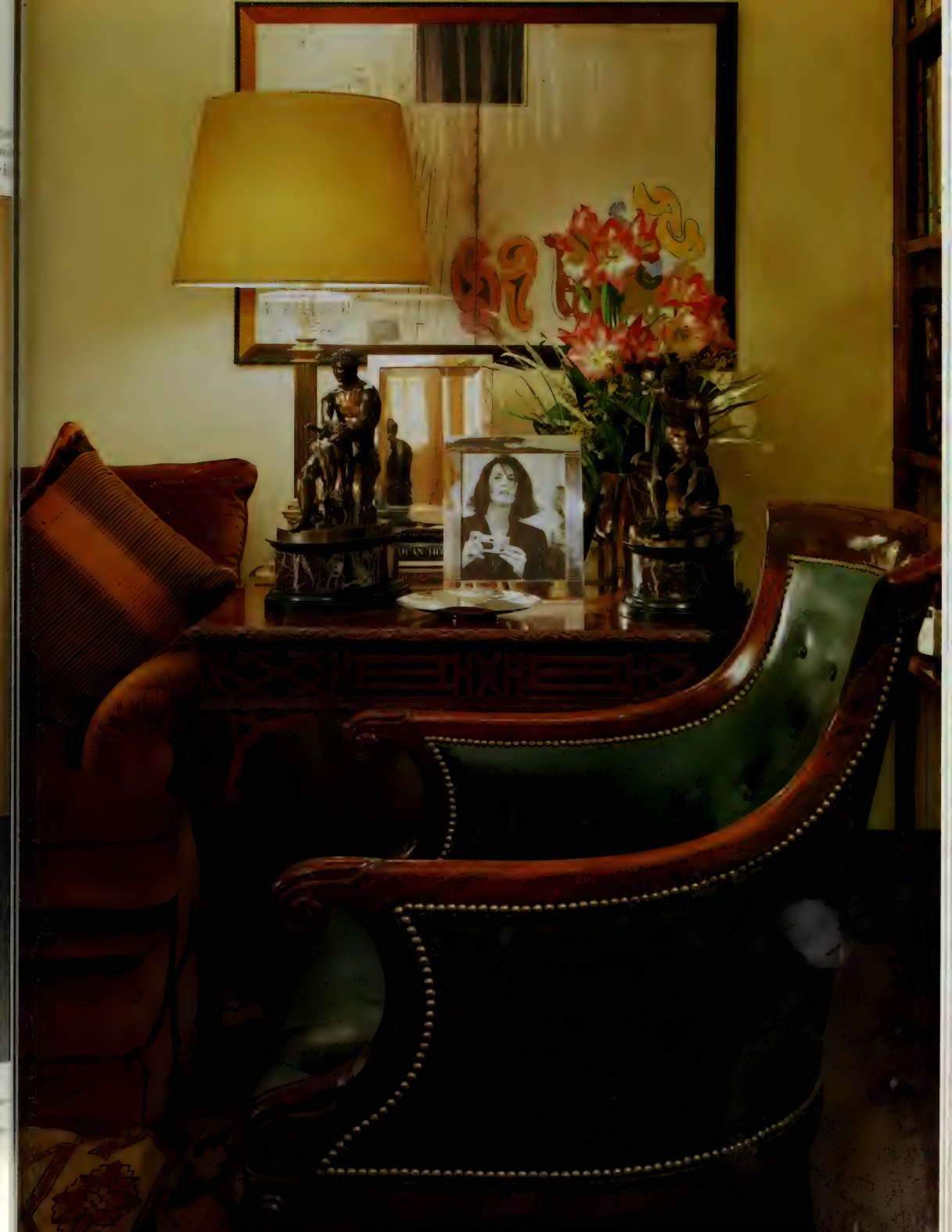
Radiating out from the Piazza di Spagna—where, in a lyrical little house at the foot of the Spanish Steps, Keats coughed his consumptive heart out in an ecstasy of youthful despair—Via Condotti, the center of Rome's rich stuffs and modish jewels, offers goods-dazed tourists visual seduction and consumer sustenance. A heady air emanates from designers' glamorous boutiques and from austere palazzi in which, before Via Condotti became the main shopping artery of Roman chic, Thackeray and Tennyson lived and Casanova frivoled. One of the enduring and endearing landmarks of Via Condotti is the Caffè Greco, where crusty waiters who irrepressibly suggest penguins serve placid matrons and their grandchildren and old men reading newspapers and camera-laden tourists in a series of marble and floral rooms and happily haunted niches once frequented by Stendhal, Wagner, Goethe and (unlikely as it may seem) Buffalo Bill.





"The decoration was determined by the paintings," says Verde Visconti (left) of Nicola Bulgari's residence in Rome. ABOVE: A sculpture by Graziano Spinosi shares the entrance hall with an Aurelio Bulzatti architectural scene.

"I completely redesigned the apartment," notes Visconti. OPPOSITE: Two 1750 Roman bronzes rest on a Chippendale table in the living room before an artwork by Tano Festa. The 1860 armchair is English. Bulgari silver frame.





ABOVE: "The living room is now one large space; it was fashioned out of a sequence of small rooms," Visconti explains. A Mario Schifano painting, left, provides a backdrop for a statue of Marcus Aurelius on a Chippendale table. Over the sofa is a work by Alighiero Boetti.

Across the street from this emporium of sweets and coffee and cigars and perfumed silks and leather backpacks is the jewelry emporium of Nicola Bulgari. The third-generation jeweler's fawn-and-gold (and hushed) sanctum/shop/offices/display salesrooms are as sumptuously elegant and cosseting as an exotic seashell, as richly cozy as the inside of an alchemist's chocolate box. Above it is his small flat, which his interior designer, Verde Visconti, calls a "pocketbook house."

Bulgari himself is formidable: Tall, blue-eyed, reserved, he has a world-weariness that is punctuated by flashes of steely charm.

Verde Visconti's cosmopolitan graces are a match for Bulgari's aggressive ennui. Visconti, who lives nearby on Via Gregoriana, is as likely to be found in Bogotá, Cartagena, New York, Paris, Lucca, Milan, Ostuni, Orvieto (where she has renovated her own twelfth-century guard tower), New Orleans, Apulia, Palermo, Genoa—from all of which she draws inspiration. She says that the trick to dealing with a demanding client of strong opinions is "to submerge one's own personality."

The Bulgari-Visconti Condotti project took two years; the results are an aesthetic success: It is, Bulgari notes, a "very masculine apartment." His wife lives for the most part in a 1934 house in Millbrook, New York. Bulgari has commuted for twenty-five years; "cocooned" in Rome, "buried in history," he receives a "jolt of energy" in New York, he explains. He has, he says, two different personalities, his New York personality and his Rome personality.

Visconti had only to design for his Roman personality, which dictated monochromatic fabrics keyed to the modern paintings Bulgari collects. One of her main tasks, however, was to unite two awkward separate spaces leading off from a narrow corridor outside the apartment's lacy elevator.

The narrow corridor is now a large square room connect-



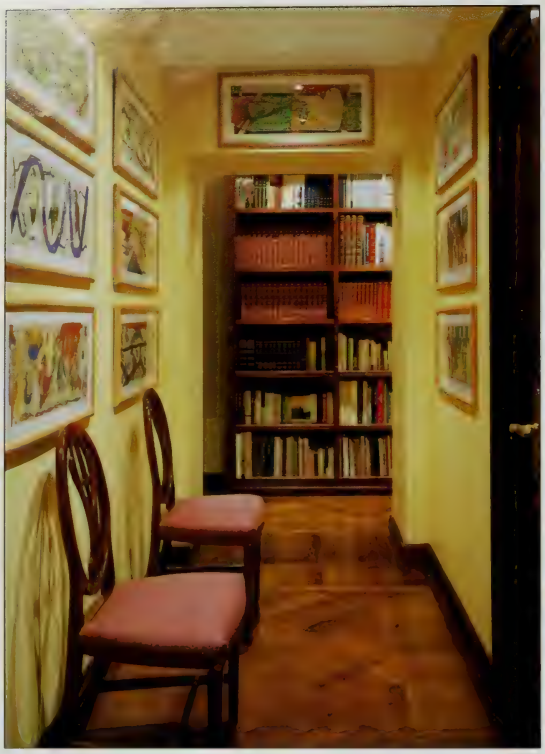
ing two wings. Like Edith Wharton (who speaks her mind on the subject in *The Decoration of Houses*), Visconti regards the entrance to an apartment as of primary importance. This ample architectural feature echoes Rome itself: No great piazza in the city is without its transitional smaller piazza, a controlled space to prepare one for an even more splendid enclosed space to come.

Both Bulgari and Visconti wanted "the feeling of being in Rome" established immediately in the entrance hall. So across from the elevator, the designer cut a large window framing a view of the imperial city. Underfoot is a white-and-black geometric mosaic contained within a square of shiny black marble.

Interior spaces were gutted and corridors combined to produce easy comfort and unintimidating grandeur. There are no abrupt transitions in this pocketbook house, which exalts the virtue of symmetry.

The existing living room

"I wanted to keep everything simple in the layout of the rooms and to let the art dominate," says Visconti. In the dining room, an antique mirror reflects a Stefano Di Stasio painting. The landscape is by Ubaldo Bartolini. Candlesticks are from Bulgari.





"I used mostly monochromatic textiles throughout the apartment, ones inspired by the colors of the art," Visconti points out. LEFT: A collection of Ray Smith watercolors lines the parquetry-floored hall leading to the bedrooms.

was handsomely cobbled together from a sequence of small rooms. Bearing Bulgari's paintings in mind, Visconti used cognac and tobacco as key color elements. The walls are a soft, golden apricot that receives beautiful late western light. The prevailing feeling is that of a calming, clubby and eclectic English room. The space is classical, livable, likable.

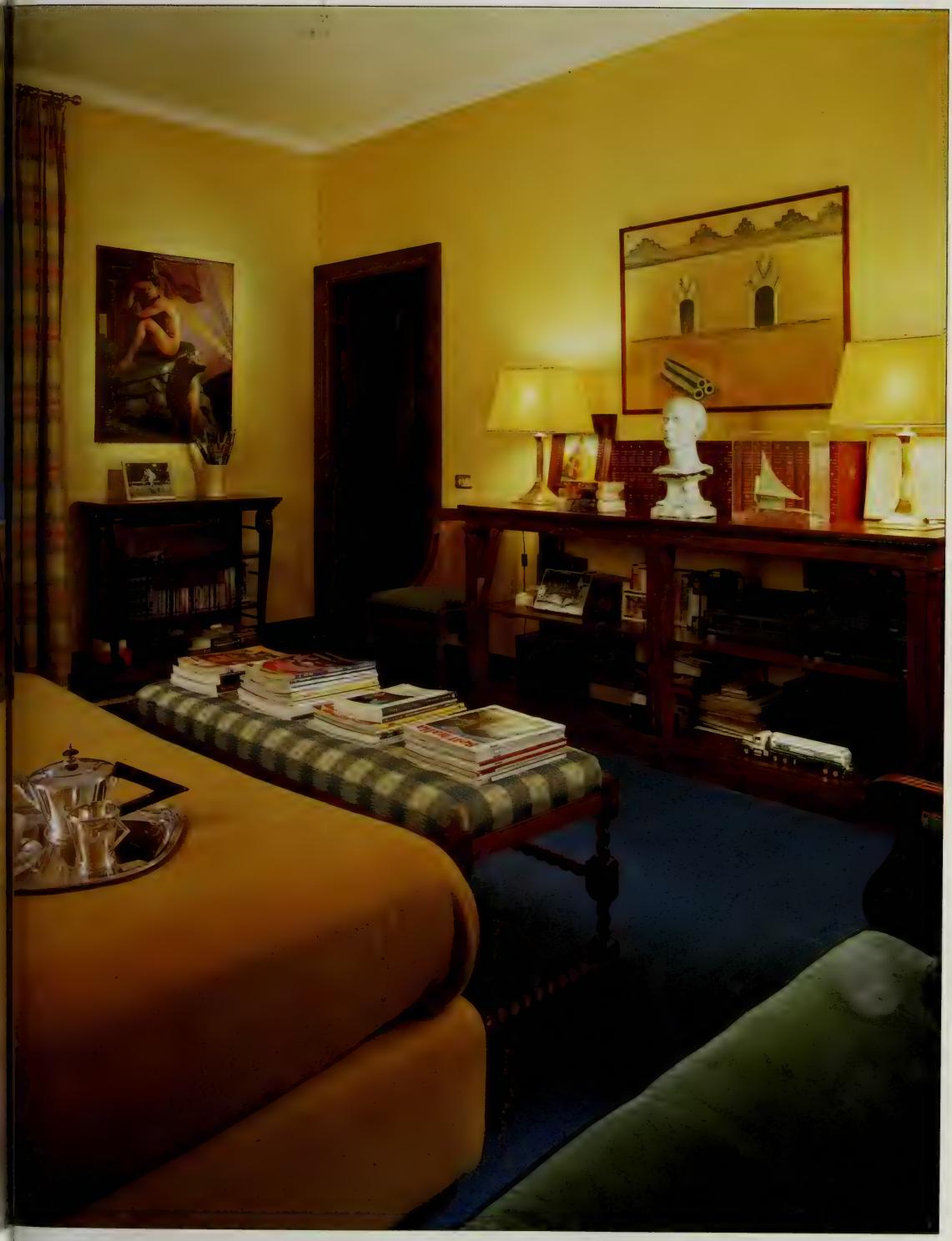
Bulgari is serious about the paintings that inspire the brown velvet, black or orange décor. Decades ago he chose to collect pieces by young Italian artists who are now in their forties and fifties. He regards this work as Italy's patrimony. They coexist—even the surreal Dalíesque paintings—effortlessly with his bronzes and the silver accessories he designs, his antique English chairs, his Chippendale tables and the impressive wood doors Visconti designed and had made in Paris. When Bulgari speaks about his paintings—about those of Alessandro Twombly, Cy Twombly's son, for example—his reticence has a tendency to fall away and his wariness relaxes almost palpably. He is especially fond of painter Ray Smith; he refers to one of his Italian

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LEFT: "I faced the master bath with a beautiful white Greek marble with gray-green veins and topped it with a border of dark green marble," says Visconti. Placed on a ledge over the chrome-and-glass cabinet is a meditation rock.

RIGHT: Pale yellow walls establish calm in the streamlined master bedroom, where a contemporary work by Stefano Di Stasio hangs by the window. A pair of 1940 English lamps flank a 1750 Florentine bust of Julius Caesar.







ART

PHOTOGRAMS

ADVENTUROUS EXPERIMENTS USING OBJECTS, PAPER AND LIGHT

By Christopher Finch



When photography was invented in 1839, some gloomy prophets predicted that it would make painting obsolete. Instead, the new medium helped push painters toward fresh and often experimental approaches to producing their handmade images. Early in the twentieth century a few painters began to experiment with totally nonfigurative art, as far removed from the replicating role of the camera as is imaginable. Abstraction seemed to many artists to hold out the promise of a new and purer aesthetic, without any ties to reportage and with nonreferential values akin to those of music. Soon photographers were the ones who felt their security threatened: Was merely documenting reality—however skillfully done—enough? The tables were turned, and photography's would-be avant-gardists began looking for ways to keep pace with the painters.

Photographers such as Paul Strand, Edward Weston and the German Albert Renger-Patzsch, along with many others, isolated abstract forms in both nature and the man-made realms of architecture and industry. Others went still further, creating abstractions by placing objects directly onto a sheet of photographic paper and making compositions—without the intervention of a camera lens—by exposing these arrangements to light so that negative shadows of the objects were imprinted on the paper (as strap lines of a swimsuit are imprinted on a

Glasses and Pipe

Above: Georgii Zimin, circa 1930; 11⅛" x 9⅝". Modernist artists like Zimin produced the innovative images called photograms by placing objects of various opacity on photographic paper and exposing them to light. Houk Friedman, New York.

Untitled (Hand and Lace)

Opposite: Ervin Marton, circa 1937; 9¼" x 6⅝". After Marton immigrated to Paris in 1937, his work with photograms was influenced by his friend and fellow Hungarian artist Brassaï. Stephen Cohen Gallery, Los Angeles.



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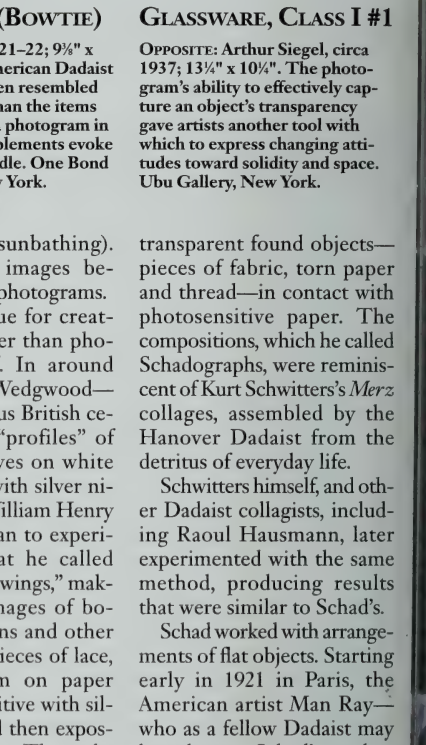
Rayograph (Bowtie)

Left: Man Ray, 1921–22; 9⅜" x 7". The images American Dadaist Man Ray made often resembled something other than the items he had used, as in a photogram in which painting implements evoke a bow tie and a candle. One Bond Masterworks, New York.



Untitled

Left: László Moholy-Nagy, 1939; 19⅞" x 15⅞". Moholy-Nagy, who helped found the New Bauhaus in Chicago in 1937, hailed the use of light in photograms as "a new creative means, like color in painting and sound in music." Ubu Gallery, New York.



Glassware, Class I #1

Opposite: Arthur Siegel, circa 1937; 13¼" x 10¼". The photogram's ability to effectively capture an object's transparency gave artists another tool with which to express changing attitudes toward solidity and space. Ubu Gallery, New York.

shoulder after sunbathing). The resulting images became known as photograms.

The technique for creating them is older than photography itself. In around 1800 Thomas Wedgwood—son of the famous British ceramist—made "profiles" of insects and leaves on white leather coated with silver nitrate. In 1833 William Henry Fox Talbot began to experiment with what he called "photogenic drawings," making negative images of botanical specimens and other items, such as pieces of lace, by laying them on paper made light-sensitive with silver chloride and then exposing them to light. The technique continued to be used by botanists and other scientists but otherwise was largely forgotten until the World War I period, when it was rediscovered by adventurous artists looking for new means of expression.

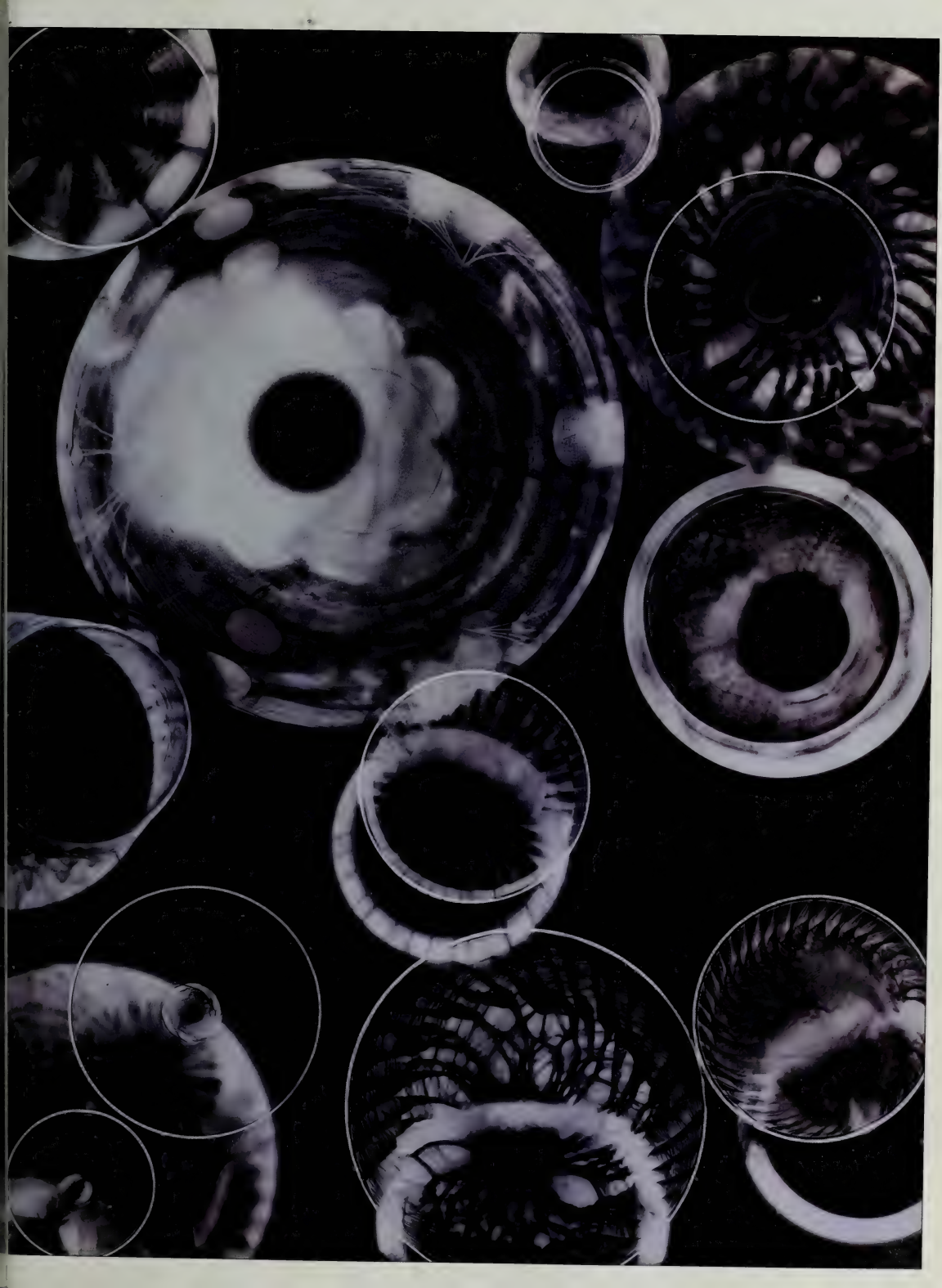
The first person to produce a significant body of photograms was a German painter named Christian Schad who, working in Zurich, came under the influence of the Dada movement and had the idea, in 1918 or 1919, of creating collagelike abstract photographic compositions by exposing semi-transparent found objects—pieces of fabric, torn paper and thread—in contact with photosensitive paper. The compositions, which he called Schadographs, were reminiscent of Kurt Schwitters's *Merz* collages, assembled by the Hanover Dadaist from the detritus of everyday life.

Schwitters himself, and other Dadaist collagists, including Raoul Hausmann, later experimented with the same method, producing results that were similar to Schad's.

Schad worked with arrangements of flat objects. Starting early in 1921 in Paris, the American artist Man Ray—who as a fellow Dadaist may have known Schad's work—began to use a similar technique, though he often employed three-dimensional objects and introduced many new subtleties to the making of photograms, which he called rayographs.

During this period, Man Ray was greatly influenced by Marcel Duchamp in exploring connections between the machine and the subconscious mind, a theme that had fascinated Duchamp for several years. Although Man Ray thought of himself primarily as a painter, he embraced photography in part as a way of making unexpected, psychologically resonant images by mechanical means. The creation of rayographs was just one aspect of this activity, but it produced some of his most striking prints, in which conjunctions of common objects were used to

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MEDITERRANEAN MODERN

CLEAN LINES FOR A SPANISH COLONIAL HOUSE IN LOS ANGELES



"A modernist environment within a traditional house" is how Frank Pennino describes his design for a late-1920s residence in Los Angeles. LEFT: The living room's Dakota Jackson table, in foreground, and low table are from Randolph & Hein. Brunschwig & Fils fabric. Manuel Canovas drapery fabric.

I'm a natural teacher," says Los Angeles designer Frank K. Pennino. "I like to design slightly ahead of where my clients are now in order to give them a house that will still be exciting in ten years. I love clients who are eager to be exposed to new things."

Michael Maynard is one of those clients. Maynard is an actor and producer by vocation, but he readily admits, "My avocation is doing houses." Armed with



Owner Michael Maynard, who is an actor and producer, "didn't want a predictable Mediterranean interior," says Pennino. "He wanted a light house, but not a white house." ABOVE: An original 1930s lithograph from Maynard's collection hangs over a bar cabinet that Pennino created for the living room.

passion, energy and a willingness to learn, Maynard and Pennino, with associate designer Scott Shelley, embarked on a collaboration that gave an aesthetically outdated Beverly Hills house a stylish new lease on life.

"The first time I saw it," recalls Maynard, "I knew it was a great house." According to Pennino, the Spanish Colonial Revival dwelling, which sits on a bluff that offers panoramic views of the city, was built in the late 1920s by the actress Mary Pickford as a speculative real estate venture. "It's a sort of miniature grand house," Pennino says, pointing out the proportions of its strong massing, thick walls and double-height living

Interior Design by Frank K. Pennino
Text by Pilar Viladas
Photography by John Vaughan





room and such amenities as a maid's room and a butler's pantry.

But it took a keen eye to see its merits through the previous decorating job. "Each room was painted an awful color," says Maynard, citing the dining room, which had been painted Chinese red with black-lacquered beams, as a particularly painful example. "The views are unbelievable," he continues, "but all the windows on the first-floor room had been covered up to make a recreation room that looked like an English pub." Nevertheless, he says, "You could see what the house wanted to be."

What it wanted to be, says Pennino, was Mediterranean with a modern twist: "The south of France and Positano spoke more to Michael" than did a strictly Spanish colonial interpretation. As Maynard puts it, "I wanted the house to respect the past but not imitate it." The sweeping vistas that the house commands—they stretch all the way to the ocean—are urban, or what Pennino describes as "penthouse views," and required a more sophisticated strategy.

On the other hand, the designer notes, his client wanted to avoid rooms that shouted "contemporary." Therefore, curves were emphasized over straight lines, and certain doors were given arched openings. Within the traditional shell, Pennino opted for a design vocabulary of striking furnishings that bear a consistent modernist stamp. "Such simple spaces almost demanded that approach," he says.

The furnishings are a mixture of understated contemporary pieces and those created by Pennino. Art Déco accents, such as the posters that came from Maynard's New York apartment, the wrought iron grille that was transformed into a low table and the plaster relief of an ibis installed above the fireplace mantel, evoke the sleek glamour of that era without compromising the rooms' casual elegance.

The house's pale, monochromatic colors allow the interiors to act as a foil for the vistas framed by the windows. "Color would have worked against the

"The dining room had plenty of light, so I covered two windows that had very unattractive views with folding screens," says Pennino. *Female Composition*, 1989, by Monika Malewicz "reinforces the modernist feel of the house." J. Robert Scott table and chairs. Drapery fabric from Donghia.

RIGHT: A drawing of Diana dominates the master bedroom. In the master bath beyond, Pennino suspended a mirror inside a window "to help cast some light." BELOW: A Donghia chaise longue in the bedroom "is a perfect place" for Maynard to read scripts, says Pennino. J. Robert Scott drapery fabric.



views," says Maynard. And, Pennino adds, "The quality of light that comes through the windows seems to change the colors in the rooms at various times of day—rosy at sunset, bluish at twilight and golden yellow in full sun." So the designer chose what he calls "that wonderful shade of ivory" for the walls and selected fabrics with textures that bring out what Maynard refers to as "their subtle secondary colors."

The house's newfound serenity has not been achieved at the expense of its "quirkiness," Pennino says. "There is a soul to it." Which is all to the good as far as its owner is concerned. "There has to be a soul to the house," says Maynard, "as well as the feeling that I've come home to a restful place."

Ultimately, Pennino credits his client with the imagination to envision the elegant "after" through a "before" that might have discouraged a less intrepid house hunter. Or, as the designer puts it, "Michael was able to look beyond the bad decoration to see a good house and to want to return it to its simplest state before overlaying his own taste. That simplicity was always there." □







ARCHITECTURE

LARRY YAW

EMBRACING MODERN AND TRADITIONAL FORMS NEAR ASPEN



The pleasures of visiting the residence architect Larry Yaw has created for his family outside Aspen happen well before you actually reach the property. It all begins as you wind your way up the narrow alpine valley of Castle Creek under the shadow of snowcapped Mount Hayden, then plunge into a dense forest of aspens. The long driveway, which meanders deliberately along the creek, offers a view of flickering sunlight filtered through silvery tree trunks. Then the glimpses of white walls and gray gabled roofs seen from above gradually coalesce into crisp, formal shapes as the descent deposits you in the entrance court.

"The key to the feeling of the house and its situation is a sense of entering a world totally removed from the town

"It has a strong rural reference," says Larry Yaw (above) of the house he designed outside Aspen for himself and his wife, Phyllis. LEFT: Yaw juxtaposed high-pitched metal roofs with low rubble walls. "I jammed modernist elements up against traditional elements—the idea is that they clarify each other."

Text by Leon Whiteson
Photography by Dave Marlow

its activity," Larry Yaw explains. "Although we're less than ten miles from Aspen, we wanted to create a world apart, a family place that's utterly private and remote."

Describing himself as a "rural modernist," Yaw, who is a partner in the Aspen firm of Cottle Graybeal Yaw, has contrived a structure that reconciles his modernist preference for clean lines and articulated forms with the more traditional style favored by his wife, Phyllis. At the same time, Yaw emphasizes, he didn't want the house to fabricate a false kind of woodsiness—"the city dweller's fantasy of a log cabin in the mountains kind of thing."

The result is a "philosophy of counterpoint," a fusion of mannerisms that epitomizes the creative balance of a long and happy marriage that has nurtured three daughters and a son. There are echoes, too, of the farm and ranch buildings Larry Yaw knew in his Montana boyhood, with their strong profiles set against harsh landscapes. Rubble walls of red and ocher Colorado sandstone anchor the house to the site and provide a continuous base for the white-painted redwood siding and steep, snow-shedding gray metal roofs.

Skewed bay windows pop out of the siding like bug eyes pointed toward towering red sandstone cliffs and 13,500-foot Hayden peak, which rises 6,000 feet above the site. The front door is topped by a broken pediment of rusted steel—a gesture that recalls the





ABOVE: "The covered entrance porch is expressed as a large cut-out in the sloped rubble wall," says Yaw, who framed the oak-plank door in rusted steel topped by a broken pediment. The entrance hall is illuminated by a skylight.

LEFT: A diagonally placed bay window projects out above a wall of Colorado sandstone. "The shade of white for the painted wood siding was selected to match the color of the grove of large aspens that surrounds the house," explains Yaw.

OPPOSITE: Yaw planned the residence in three sections: The main house, at left, contains the living/dining room, the kitchen and the master bedroom. A covered walkway leads to the studio/garage. The guest wing, often used by the couple's children, is beyond.




BAUHAUS

OPPOSITE: A slab of Colorado sandstone that Larry Yaw found while mountain biking is featured in the living area, which opens to views of Mount Hayden. Before the shelves is a 1973 Bill Jamison bronze. On the wall are beaded Sioux bags from 1885. Elizabeth Eakins rug.

BELOW: Abstract architectural photographs by Jim Laser are displayed against the stair that leads from the entrance hall to the master bedroom. Partially seen above is an untitled work by Native American artist Fritz Schoelder. The painted Finnish chair is from Lief.





LEFT: A bedroom in the guest wing has a ceiling of rough-sawn plywood and cedar that, Yaw notes, "creates a friendly, rural character." Over the bookshelf is Russell Chatham's *Early Winter Morning*. The beaded Sioux pipe bag is circa 1875. Lighting is from Lightolier.

union of modernism and tradition in the house's style.

The house is divided into three separate domains to serve the family's needs. The core of the house includes the main living/dining room, the kitchen and, upstairs, the master bedroom. The children's apartment, which is connected to the entrance hall, contains two large bedrooms and a recreation room.

The third unit, separate from the main house, contains a slope-ceilinged loft over the garage that can be used as a studio or to accommodate guests.

When the children are away at college or at work and the couple are alone, all but one section of the house can be shut down. When some or all of the children come to stay, the other wings are opened. An L-shaped, arrow porch backed by natural redwood siding links the main unit and the children's/guest wing, overlooking a small lawn that is the only area of formal landscaping in a twelve-acre creekside site that in spring and summer is thick with wild yarrow, yellow clover and blue cornflowers under canopies of aspen and spruce.

"The layout works with our informal, flexible, family-focused way of life," observes Phyllis Yaw. "Sometimes, when all the kids are home along with friends they've brought to stay, we can have a dozen people here. Other times there's just Larry and me." Phyllis Yaw loves to cook, so the comfortable country-style kitchen, with its antique pine table, counters covered in buttery, two-inch-thick Minnesota limestone and steel racks hung with copper pots and pans, becomes the house's center. "Our parties include people of all ages, from eighteen to eighty," she says happily.

The kitchen adjoins the large living/dining room, whose nineteen-foot peaked white ceiling frames a view of the surrounding mountains through a triangular glass wall. The landscape's rugged character is echoed by the massive slab of rough red Colorado sandstone poised over the fireplace. Larry Yaw found the stone lying on the ground at a remote, high elevation while biking in the mountains; when it was being moved to Aspen, the slab cracked in two, and he decided to leave it split to embody the history of its displacement. Pocked by living lichens in green and yellow, the blood-red stone is, he says, "the best art in the house."

The living/dining room's interior suits the informality of the Yaws' family life. Thick leather sofas, one designed by Larry Yaw, are draped with Navajo rugs. A large Azerbaijan knotted pile rug covers the waxed antique longleaf pine floorboards. On the wall beside the fireplace is *August*, a Russell Chatham lithograph from the artist's *Upper Missouri Series*.

Throughout the interior, a muted palette keeps the feeling tranquil. White walls, pine floors and gray carpets are accented by panels of dark olive green and vaulted ceilings in pale variegated yellow. Touches of whimsy include the eccentrically shaped ceiling trusses in the recreation room, cut from deformed lodgepole pines found near Sun Valley, Idaho. In this room, Plains Indian beadwork, Revolutionary War pewter and antique hunting decoys share wall and shelf space with family portraits.

The plain white bedrooms are set off by sloping, rough-sawn board-and-batten ceilings of plywood and cedar. Skewed bay windows and skylights

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OPPOSITE: Phyllis Yaw's preference for traditional forms is reflected in the south façade. "The gables have been reduced to elemental sculptural shapes," says Larry Yaw. "White-clad forms surmounting a stone base reinforce the counterpoint between modern and traditional."



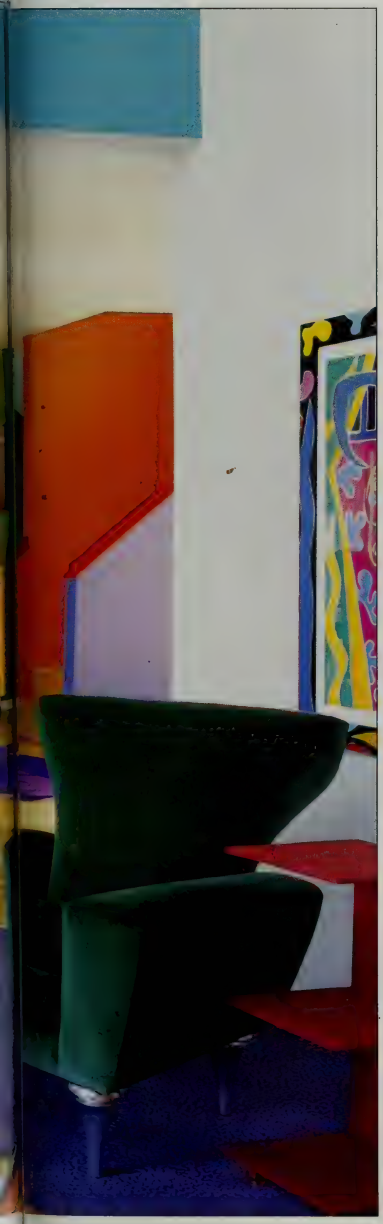
IN LIVING COLOR

ANIMATING A DISNEY EXECUTIVE'S SOUTHERN CALIFORNIA HOUSE

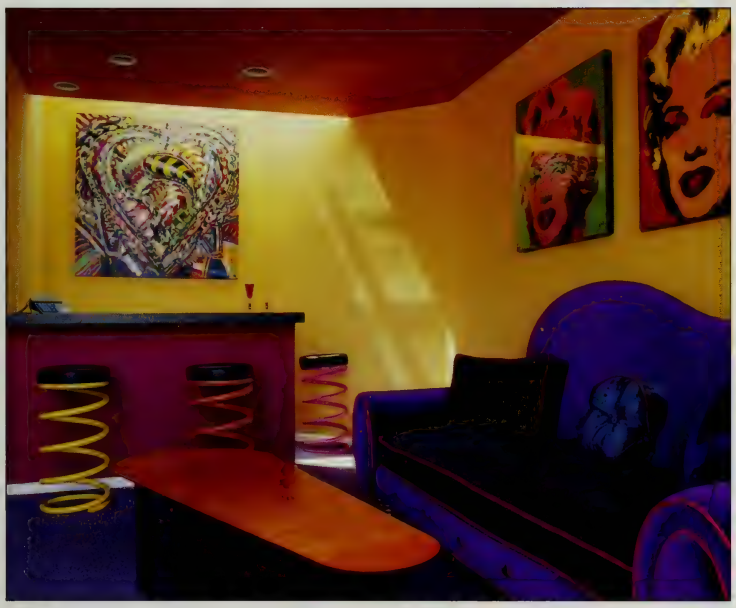


Interior Design by Lory Johansson and June Robinson Scott, ASID
Text by Donna Pizzi/Photography by Philip Clayton-Thompson

"We were inspired by lots of things, but we put a twist on everything," says Larry Wilk (left), who asked Lory Johansson and June Robinson Scott of Ergo Design Works to rework his southern California residence. BELOW: Pop art references define the living/dining room. *The Donald Suite* is by Peter Max.



"Larry reponds to silhouettes and clean outlines," says Johansson. "And the bright colors really came from him." BELOW: Amanda Watt's *Aphrodite Heart* and works from Andy Warhol's *Marilyn* series hang in the living area. Johansson designed the curving sofa, Robinson Scott the exclamation-point table.



By setting Pop art furnishings against a bold primary-colored canvas, Lory Johansson and June Robinson Scott of Ergo Design Works have underscored the geometry of a southern California hillside residence that once featured white Berber carpets and dark traditional furniture. "It was a blank white box," Johansson recalls. "We thought, 'Here's someone with a great sense of humor,' and we went from there."

Larry Wilk agrees. He says he cannot be depressed in this house. An executive at Disney, he hardly flinches anymore when friends call his place Larryland. He is well acquainted with humor, having come into this world as Lawrence Wilk. It was Wilk's appreciation for Ergo's sense of fun that first brought the trio together. "It all started with a cheese longue," says Johansson, who had envisioned a foam chair of yellow velvet that would resemble a wedge of Swiss cheese. Though the chair never made it past the drawing board, others did, including the purple velvet sofa she designed for the living area, its elongated curves faintly reminiscent of the Mickey Mouse ears Wilk wore as a child, or the swimming pool–shaped computer table she and Robinson Scott created for his home office.

After spending three years cramped in a 700-square-foot apartment in Tokyo, Wilk was ready to break out. "I'd been cooped up too long," he says. Accustomed to immersing himself in unknown territory, Wilk decided to design the interiors of his house himself. But without a good sounding board to work from, he found it difficult to distill the images he had culled from various design sources. What Johansson and Robinson Scott did was to absorb these inspirations and, as they like to say, "give it all back to him" in concrete design form. "We made him live inside himself," Robinson Scott observes.

"The colors Larry liked tended to be



very saturated, even cartoonlike," says Johansson. "It was easy for June and me to find that place in him where he felt most comfortable."

The designers, who were also responsible for Richard Branson's Necker Island residence (see *Architectural Digest*, May 1996), pride themselves on their role as catalysts in the creative process. Thus, when Wilk chose the art—Warhol's *Marilyns*, Peter Max's *Donald Suite* and Amanda Watt's playful hearts—they applauded him. And he found four ceiling lamps to match Ergo's multicolor dining chairs, then convinced a craftsperson to make them into one fixture.

"I wanted to convert the fireplace into a rocket ship, complete with fins," says Wilk. "It seemed like the ultimate Pop art answer to what we were doing."

The designers considered it, but another idea emerged that displaced the rocket-ship notion. "I always wanted to work with plate steel," Johansson explains. So when she came up with a drawing whose squiggly lines resembled rolling water (to act as a foil against

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OPPOSITE: The dining area features chairs by the designers and a light fixture crafted from individual lamps. ABOVE: For Wilk's office, Johansson and Robinson Scott designed the computer table and had shelves made from surfboards. Aloha shirt lamp is by Ron Anderson.

BELOW: Displayed in the master bedroom are, from left, works by Watt and Jack Shultz. The coiled chair is by French designer Louis Durot. "I believe your environment is like your life," says Johansson. "It's an evolutionary process—nothing is ever done."



MIDWESTERN ENGLISH



BRITISH ACCENT FOR A COUPLE'S RESIDENCES IN LAKE FOREST AND CHICAGO



Interior Design by Imogen Taylor and Pierre Serrurier of Sibyl Colefax and John Fowler
Text by Elizabeth Lambert
Photography by Tony Soluri

Friends tell me the rumor in Chicago is, 'Just show him a bit of good molding and he'll buy the place,'" says the client. "And," he adds with a laugh, "there's some truth in that."

When he and his wife decided to move from the suburbs to the city—their five children were grown and it was time for a new phase in their lives—the search for an apartment was driven by one dream. He wanted to live in rooms by David Adler, a Chicago architect of the first half of this century who designed city apartments and country houses for the old guard of Chicago society. Adler had trained at the Ecole des Beaux-Arts in Paris and was renowned for his sense of scale—he could look at a high ceiling and know immediately if the cornice was a fraction out.

"A lot of apartments *claim* rooms by Adler," says the husband. "Not many are. This 1930s building has what has always been called the David Adler apartment, but a booklet admitted he had not worked on it. We looked anyway. When we got to the library I noticed the paneling, particularly on the doors. They have English paneling on the library side but are different on the sides facing the two adjoining rooms. There's French paneling on the bedroom side and a concealed door on the living room side. Only Adler would go to that much trouble. We bought the apartment. Later I looked up the original blueprints of Adler's drawings for that paneling in the Burnham Library at the Art Institute, and that booklet is being revised."

Now that the couple were the proud

Lake Forest

Imogen Taylor and Pierre Serrurier of Colefax and Fowler in London designed a country house in Lake Forest, Illinois, that serves as a weekend getaway for a Chicago couple. Left: Niches in the living room inspired the couple to start a porcelain collection. Red sofa fabric from Colefax and Fowler.



"COLORS *ARE* DIFFERENT IN THE TWO COUNTRIES—SOFTER AND OLDER IN ENGLAND, ZINGIER IN AMERICA."



Built in 1907 by Howard Van Doren Shaw, the house "was in impeccable condition, with much of its original architectural detail," says Taylor. OPPOSITE: The wife chose yellow for the dining room because, she says, "it's good by day—it's a difficult color to wear but a happy color for a room."

ABOVE: "The series of melon prints that the couple purchased from us was the starting point for decorating the small sitting room," explains Taylor. "We found fabrics to match the colors in the prints and built the room around them."

owners of part of Chicago's great architectural history, they needed a decorator. They asked each other: "Of all our friends, whose house do we most admire?" They came up with the same answer. And who decorated it? Imogen Taylor of Sibyl Colefax and John Fowler in London, the firm that is the source of the English country house look. They caught the next plane to London.

A few years later the couple were house hunting again, looking for something for weekends and summers, and in Lake Forest they found "a wonderful old house with a pool, tennis court and views of Lake Michigan," says the husband. "Why drive to Michigan?"

The house was designed in 1907 by Howard Van Doren Shaw, the architect responsible for many substantial houses in Lake Forest in an era when "country house" meant important architecture and fine settings. Adler worked in Shaw's office for a short time and designed some revisions to the entrance hall. "The house has some great moldings," says the husband.

Again, he found the drawings to prove the attribution, and again they were on their way to London to talk to



Imogen Taylor, who by then was working as a team with Pierre Serrurier.

The two designers had seen the house and the clients brought photographs, so all the basics were planned in London. For both the apartment and the house, the method was the same. The husband's interest was mainly architectural—cornices that were too thin and needed to be augmented with English plasterwork, the radical reshaping of an awkward bedroom. His wife's interest was the wallcoverings and fabrics. "Let me know when you get to a short list," he would say.

"There aren't really any differences in decorating in England and America," says Imogen Taylor. "The point is to make pretty rooms wherever you are. Decisions were about the character of each room—an iced look for a summer porch, a restful blue and white for a bedroom, an antique hearth rug copied and made larger to bring life into a dark paneled living room.

"Colors *are* different in the two countries—softer and older in England, zingier in America," Taylor adds. "We usually considered two samples, one that we thought would work, another just a bit brighter. It's a question of the light and preferences. We all adjusted to something in the middle."

Most decisions were made in just a few days, then everything was fabricated in England so the designers could control the quality by calling on their network of upholsterers and drapery makers. "Usually a room takes shape gradually," says the wife. "The carpet arrives on Monday, the draperies are hung on Thursday, a chair arrives next week. For the Chicago apartment, we had empty rooms for months. Then one day the crates arrived from London and I thought, Here we go. Furniture was

Chicago

Above: "I was keen to have the living room glow in pink," says Taylor of the couple's apartment in a 1930s Chicago building. "Imogen can give a warm feel to a room," says the wife. "We didn't want a museum. We wanted rooms that invite you to come in—she gets that just right." Armorial plates rest on a Queen Anne chest-on-chest.

Opposite: "The dining room was rather dark," Taylor says. "The Empire wallcovering sets a bright note, and the draperies are vaguely Directoire." Adds the wife, "No one in the States can make draperies like this." The chairs are painted in the style of Louis XVI.





The library's lime-finished pine paneling was installed in the 1930s by Chicago architect David Adler. "Everyone smiles when they see the trompe l'oeil," the wife says of the fabric that was printed to look like blinds. "That English sense of humor, the light touch in decorating, is an important ingredient."



ABOVE RIGHT: A ten-panel mirrored screen, similar to one used by Syrie Maugham in the 1920s, "creates the illusion of more space and adds a sparkle to the master bedroom," says Taylor. The painted four-poster was based on an 18th-century model and is hung with Colefax and Fowler fabric.

"THERE'S AN ADVANTAGE TO KNOWING THAT EVERYTHING IS GOING TO BE SHIPPED ACROSS THE OCEAN. YOU DON'T TRY A LAMP FOR A FEW DAYS TO SEE IF YOU LIKE IT."



wrapped in paper, and we were tearing it off like kids opening presents. It was breathtaking, like Christmas a thousand times over. We had seen samples and trimmings and presentation boards months before, but we hadn't seen everything together. Big wooden boxes were brought into the middle of the room; we lifted the lids, and there were the draperies, beautifully packed and labeled. They need draperies like this in England for all those drafty windows, so they've had a lot of experience and know the subtleties. We were ecstatic. After months of waiting, everything was there at the end of the day.

"There are differences in working long distance, not necessarily disadvantages," she continues. "Imogen is accustomed to it—she and Pierre are like roadrunners, traveling all over the world. Her master drapery maker is the essential man-on-the-spot. He took measurements, returned to England to make the draperies and bed hangings, packed them up, flew over to unpack and hang them here. The only mistake was a measurement that I took.

"And there's an advantage to knowing that everything is going to be shipped across the ocean. You really concentrate. You don't try a lamp for a few days to see if you like it. It has to be right. Occasionally we missed something we wanted to buy in London because we weren't right there, but I believe that something else will come along when you're not looking for it. I can't get all bent out of shape over things like that."

Almost everything was bought in London. As the husband puts it, "We've done a great deal of walking and pawing over beautiful things. We find something, then we ring Imogen and Pierre. We need their opinion, particularly on scale. If Imogen says, 'I'm very keen on that,' I don't waste time. That's her code for 'Buy it.'

"London is the place to go shopping, and no matter where you're traveling, you can always figure out a way to get there," he adds. "We were in China and decided we might as well come home the other way around the world. We went to St Petersburg and changed planes in London. We're still giving ourselves the fun of buying things, and we're still catching planes to London." □

MUSICAL SPACES IN MANHATTAN

HANDCRAFTED AESTHETIC FOR A RECORD COMPANY EXECUTIVE



Sylvia Rhone works sixteen hours a day and spends two weeks of almost every month on the road. As chairman and CEO of the Elektra Entertainment Group, she's expected to show up at the concerts and recording sessions of her artists and to drop in at the downtown clubs where new acts play just a little bit better at the sight of an industry power. If it weren't for the fact that she has a seventeen-year-old daughter, you might wonder why she doesn't live in a hotel suite.

There is, after all, no question that Sylvia Rhone loves her work. In 1975, shortly after graduating from the Wharton business school, she went into the music business. In 1990 she became CEO and president of Atlantic's East West Records America division—and both the first African American and the first woman to head a major record company. Four years later she was named to her current position, which required her to develop new talent and to merge three companies into one.

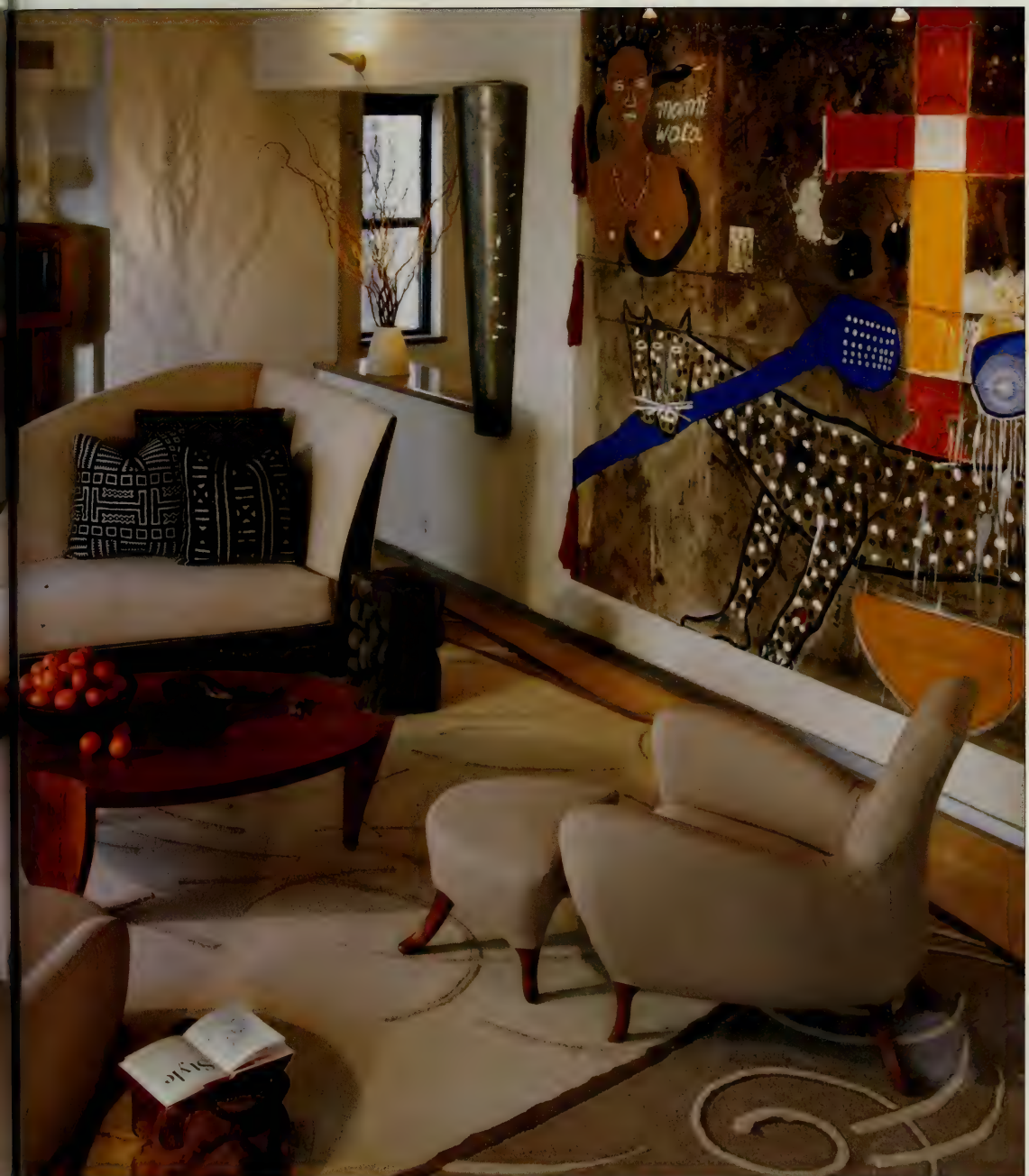
While Rhone was on the lookout for a larger Manhattan apartment, she recalls, "I saw an interview with Clodagh on a television style show, and I was impressed by her use of space. The interior had a monastic quality without being cold. There was an earthiness to her work mixed with a spirituality."

It was almost three years, however, before Rhone found the apartment she wanted to buy in Battery Park City: a 3,800-square-foot penthouse/duplex



"The design isn't just visual," says New York–based Clodagh of a Manhattan apartment she decorated for Elektra Entertainment Group CEO Sylvia Rhone (above left, in front of Ouattara's 1995 *Mami Wata*). "I covered all the senses—touch, hearing, smell."

Interior Design by Clodagh
Text by Annette Tapert
Photography by Daniel Aubry



The 27th-floor apartment "seemed to float in space," says Clodagh, who created "a collection of heavy pieces to anchor it," including the living room's two-sided méridienne, the wood-and-steel side cabinet and the conical wall light. J. Robert Scott méridienne chenille.



"Sylvia has an incredible music system and at least two thousand CDs, but it's all hidden. Nothing looks high tech." Artworks devoted to music, such as the 1979 Romare Bearden lithograph, are assembled in the family room. J. Robert Scott chenille on sofa.



ABOVE RIGHT: In the dining room, Clodagh drew on warm colors and varied textures—a troweled amber wall finish, woven grass shades, tiger-print chairs. "A dining room should be stimulating and wakeful," she points out. The chandelier is made from airplane parts.

"NOTHING IS OFF A FACTORY LINE. RIGHT DOWN TO THE HARDWARE, YOU CAN SEE THE WORK OF THE HAND."



on the twenty-seventh floor with four terraces that give her views of New York Harbor and the Statue of Liberty.

Rhone remembered her fleeting look at Clodagh's work and was convinced that the designer could help her create a space that would be clean and spare yet earthy and ethnic—"a positive spiritual environment," says Rhone.

"I work in a holistic way," explains Clodagh. "I work with light, nontoxic materials. I bring in an expert on fêng shui to orient the space. Life is confusing; I'm looking for clarity. I like to design away people's problems."

It took a yearlong renovation to achieve that clarity. "The apartment was like a stone showroom, with granite and marble everywhere," says Clodagh. "The entrance hall was like a huge walk-in closet, with a doorway to the living room and doors to the kitchen and dining room. There was no sense of the view—and when I come into a home, I like to know what I'm entering."

Clodagh knocked out the offending walls. Now when Rhone steps into the apartment, she's greeted by river views and the sight of trees on the terrace. The floor is poured concrete, and in the entrance hall, the astrological signs of Rhone and her daughter are inlaid in stainless steel. A sculptural fountain produces music calmer than anything released by Rhone's company. And the art is predominantly African American.

"Everything in the apartment is done by an artist," Rhone says. "Nothing is off a factory line. Right down to the hardware, you can see the work of the hand." She doesn't exaggerate. African horn spoons serve as door handles. The dining table was made by a Wisconsin sheep farmer. The living room rug is handmade. Clodagh produced so many pieces for Rhone that she ended up, in effect, developing a new furniture collection.

"The challenge was to balance the space with the view," Clodagh says. "Big views can be unsettling. The pieces have to build to something incredible to hold their own. I've found that if rooms have strong views, I can use lights to preserve warmth; here I built two lamps from tall steel columns covered with shoji paper."

And then there are the tricks. Rhone's vast music collection is nowhere to be



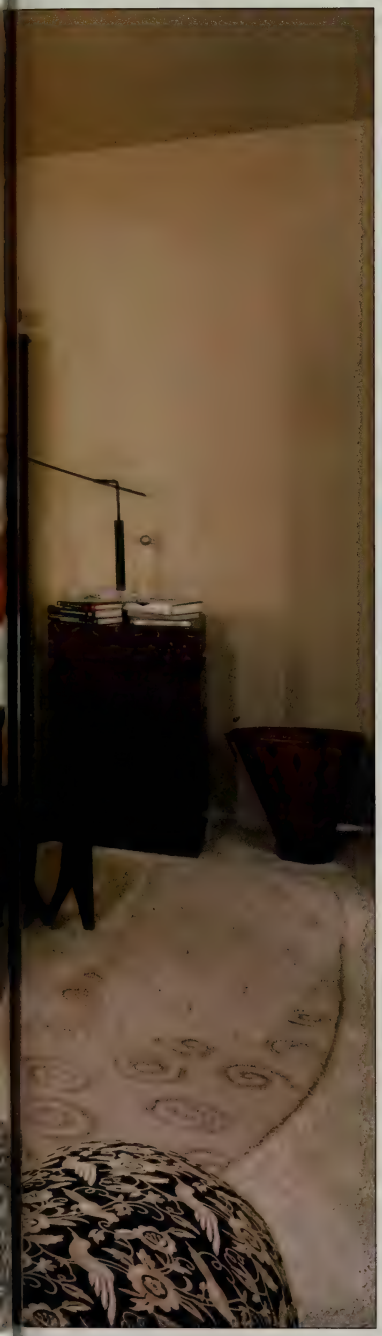
The master bedroom, decorated in muted tones, "is soft, light, Zen," says Clodagh, who had all the rooms oriented by a specialist in fêng shui. "She said it was almost too monochromatic, so we added the peachy terra-cotta pillows."

seen; along with the computerized sound system, it's hidden in the pantry, and a Clodagh-designed wood-and-steel cabinet holds the controls. Rhone wanted to be able to entertain, but she didn't want a lot of furniture in the living room, so Clodagh designed a two-sided méridienne that seats nine. And in the master bedroom, an Indian dowry chest at the foot of the bed has been modified so that a television rises out of it.

Rhone had her own way of ensuring interior balance: "All my art has spiritual meaning," she says. The posts in the living room are grave markers from Zaire. And the centerpiece of the room is a huge Ouattara painting that blends African and Christian iconography. "It's about good luck and blessings."

Among Rhone's blessings is the life she has created there with her daughter. "I don't have a weekend house," she says. "I spend much of June and July on Martha's Vineyard, otherwise I'm here. In summer we have barbecues outside with the music going. When my daughter has her friends over, there's plenty of room for them. I don't have to worry about limiting them to one space or telling them to be careful not to ruin anything. And they really get the music going, which keeps me connected to what I do—it's like having an in-house focus group."

Which led her, inevitably, to want to upgrade her office. This time she didn't need to flick on her television and watch a style show. She just called Clodagh. □





RIGHT: For the terrace off the dining room, with views of the World Trade Center, "I chose plantings that echo the palette of the dining room," says Clodagh, "amber lilies, flame hibiscus, garnet grasses." Furniture from Smith & Hawken.

ANTIQUES

WOVEN COVERLETS

THE HANDLOOMED BEAUTY OF EARLY AMERICAN BEDCOVERINGS

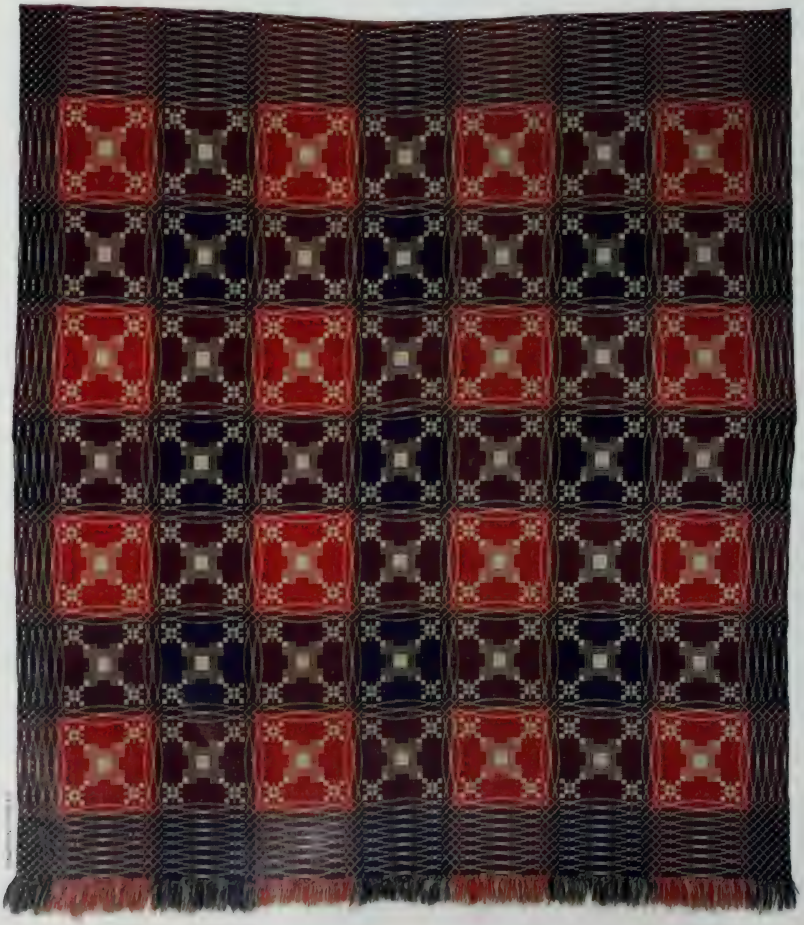
By Avis Berman



JONATHAN CHARLES

BELOW: *Double-Weave Coverlet*, 1799. Wool and cotton; 6'10" x 6'2". Introduced to the United States by Scottish and English immigrants, double-woven coverlets are reversible—the dark and light motifs are in opposite positions on the two sides. The Herrs, Lancaster, Pennsylvania.

RIGHT AND OPPOSITE: *Shaft-Controlled Biederwand-Weave Coverlet*, circa 1835. Wool and cotton; 8' x 6'6". The star-patterned Biederwand-weave coverlet is associated with the Pennsylvania German weavers of Lancaster County. The Herrs, Lancaster, Pennsylvania.



Some of the liveliest visual documents of national identity that we have are the products of American needles and looms. Quilts and samplers tell fascinating tales of how our ancestors lived; no less outstanding as works of art and repositories of social and cultural history are woven coverlets—sturdy bedcoverings loomed by hand during the eighteenth and nineteenth centuries. These striking textiles were the creations of a rigorous but perpetually threatened craft that flourished between the European Industrial Revolution and the American Civil War. But only the manufacturing life span was short. Treasured for their design, color and usefulness, woven coverlets are enduring testaments to the weaver's art.

Most American needlework is acknowledged to be the work of women at home, a domestic craft that emerged as a primary outlet for artistic expression. Weaving has different antecedents. Simpler varieties of coverlets could be executed on small home looms and were made by both women and men, but







largely from the British Isles and Germany, who left their native countries in the late eighteenth and early nineteenth centuries because the Industrial Revolution was closing in on their craft. In England and Germany, the establishment of great textile mills was forcing the independent artisan out of business, but in the less technologically advanced United States, an eager market existed for the hand weaver's skills. The first generation of professional weavers settled chiefly in New York, Pennsylvania, Maryland and New Jersey. They taught their craft to others, and many of their protégés migrated to more isolated areas, such as Kentucky, Ohio, Indiana, Michigan and Kansas, where

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LEFT AND OPPOSITE: ***Jacquard Coverlet*, C. Van Nortwic, 1848. Cotton and wool; 7' x 6'11". Many weavers worked their own names into the borders along with the customer's name and the date and location of manufacture. Laura Fisher/Antique Quilts & Americana, New York.**

BELOW: ***Jacquard Coverlet*, J. Van Ness, 1849. Cotton and wool; 8' x 6'8". The Jacquard attachment, invented in France in 1801, enabled weavers to program looms with punch cards to produce intricate motifs. Laura Fisher/Antique Quilts & Americana, New York.**

the majority of complexly constructed coverlets were not the handiwork of amateurs. The more difficult types of weaving could only be attempted on enormous and expensive looms unlikely to be found in the home. These machines were physically taxing to operate, and each was an investment that had to pay for itself; only a professional weaver would have deemed it practical to own one. And given that it took years of strict training to become a master weaver, this was a man's profession.

Coverlets were ideal for dressing a bed at a time when middle-class dwellings lacked central heating. They were made of wool, cotton and, less frequently, linen—the warmest materials available—and dyed in blues, reds, blacks, yellows and creams from easily obtainable vegetable dyes. Until the advent of inexpensive chromolithographs and machine-printed wallpapers in the mid-nineteenth century, brightly patterned coverlets, quilts and rugs were a primary source of decorative color in many American households.

The first coverlet weavers were European immigrants,






ARCHITECTURE
RICHARD
ROGERS
THE VISIONARY
MODERNIST'S OWN
LONDON HOUSE

Text by James Steele
Photography by Richard Bryant/ARCAID



"This house is very fluid," says Richard Rogers (right, with his wife, Ruthie) of the London residence he just remodeled. "We always have kids between our feet, and there are no locks on any of the doors—you have to sing out!" BELOW: The steel stair is a commanding feature of the interior.



Richard Rogers is widely regarded as the archetypal modernist and one of the chief international proponents for that aesthetic. Best known for the Pompidou Centre in Paris and the Lloyd's building in London, he was recently given the title Lord Rogers and has been credited with changing the direction of contemporary architecture. When asked to describe himself, however, the London-based Rogers says, "I don't like labels very much. I came out of the old modernist tradition—it's my youth. People ask me where I get my ideas, but I don't have 'the idea.' I develop ideas over time through testing and discussion; they're born out of my experience in designing buildings for the last twenty-five years."

That experience began with Team 4, a mid-1960s partnership that included fellow English architect Sir Norman Foster, whom Rogers had met while on a Fulbright scholarship at Yale. The firm produced the Reliance Controls Factory in Swindon, which would effectively redefine the modernist approach to industrial and commercial architecture. After the breakup of Team 4 and a brief stint collaborating with Su Rogers, he worked for several years with Italian architect Renzo Piano, with whom he designed the Pompidou Centre. In 1977 he formed his own practice.

The process of ongoing reinterpretation, which Rogers sees as the central issue of modernism, is clear in the architect's newly remodeled residence in London. Near

PRECEDING PAGES: The stainless-steel kitchen adds a polished, planar detail to the living area. Andy Warhol's *Mao* towers over a low table by Norman Foster, a birthday gift from Ruthie Rogers to her husband. OPPOSITE: Jacobsen chairs enliven the far end of the room.







King's Road and the Thames, it overlooks the Royal Hospital gardens in Chelsea. Rogers and his American wife, Ruthie, bought the house in 1983 after an extensive search for property on which to build left them unsatisfied. They were won over by the central location and the orientation. "The nicest thing about this house," Rogers says, "is the view and the fact that it faces south. We have light from three sides, and the gardens opposite are wonderful."

The building is actually a pair of 1840s houses, each fifteen feet wide, located on the corner of a small square. They were originally divided by a party wall, and the interiors, including elements such as the staircase, fireplaces and moldings, had been lost. The first of Rogers's periodic efforts toward rehabilitating the structure was to seal off the entrance to one house and make the entrance to the other into a private access to his mother-in-law's flat. He converted the old tradesman's entrance to the second house into a new main entrance; it involved taking out a small dank garden and inserting a stair. He opened up a huge living area and kitchen on the first floor by removing a common wall and part of the upper floor; he installed a staircase to a second-floor gallery that served as the couple's bedroom. Separate spiral stairs to the third floor lead to a library, a children's bedroom and a playroom.



The Rogerses have two sons, Bo, twelve, and Roo, twenty-one, a Columbia University student. Their house is a London base for Rogers's three sons from a previous marriage: Ben, a writer; Zad, an executive producer of television; and Ab, a student at the Royal College of Art. They stay in a basement apartment when they visit.

A desire for more space—"for more light," Rogers em-

LEFT: Reinhard Voigt's 1989 *Cherry Flesh* is displayed prominently at the mezzanine study. A Le Corbusier Grand Confort chair covered in brown leather joins a Mies Barcelona table; a Nomos table is in the foreground.

"Architecture mirrors society, in both its civility and its barbarism," says Rogers, whose house mirrors his career-long campaign to advance technology through design. ABOVE: A separate spiral stair leads to the roof terrace.

phasizes—prompted the current renovation. "We had a small study upstairs, but I'm an early riser and work in bed a lot. I get quite a bit from reading, from looking. I like intellectual exercises, things that force you to analyze what you've been doing. And the early morning, before the telephones start, is a good time for reading and thinking."

The latest remodeling extends the staircase from the gallery to the third floor, changes the mezzanine bedroom into a library and study, and makes the third floor into bedrooms and baths. Rogers also expanded the garden, which previously lay over only one house, onto the roof of the second. The result of the restructuring, he says, is that "in effect, what used to be the kids' world is now our own."

Rogers's essential design idea for his residence, that of functional mezzanines overlooking a soaring central living space, reveals the lasting impact a few notable southern California houses have had on him. While working for Skidmore, Owings & Merrill in San Francisco in 1961, Rogers became familiar with the residential landmarks of Rudolph Schindler, Raphael Soriano and Charles and Ray Eames. The Eames house had an especially strong effect: "The mezzanine," he says, "is a classic modern device that I've also used here. There's a focus on specific details in Eames's work; I share his interest in the process of design as well as his tendency to work from the small to the big. This house shows the partic-

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The Rogerses' bed, which was designed by the architect's son Ab Rogers, doubles as a storage cabinet for books and, on the reverse side, clothing. The blue steel column extends from the first floor; its linear motif is echoed in the bedcovering and in the 1995 acrylic *Fireflies* by Susan Elias.



ABOVE: "It's a great view, a great site," Rogers notes. The roof terrace, which he expanded from the original, overlooks the Royal Hospital gardens. "We have a sort of open house. We're not very private people, and our friends drop in."



"I have no problem with the old," says Rogers, who is an advocate of social advancement in design. RIGHT: The architect's starkly contemporary living space is encased in a pair of 1840s houses, which he combined and restructured.

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PALM BEACH

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Artwork includes Picasso's 1968 *Buste d'Homme*.

The library—traditional, elegant and ultra-English—is done in knotty pine with pegged floors of plank oak. The paneling is ornate, a mélange of festoons, ribbons, wreaths, keys and rams' heads. The fireplace is also pine, with fluted Corinthian columns and a ribboned wreath.

Irwin Kramer had asked for a gentlemen's club room, and Smith and Boardman obliged. The space has knotty pine woodwork; it's arrayed in green-and-red fabrics, with a pale, moss-green sponge finish on the walls. There is an immense pine-and-marble bar extending across one side of the room and a massive fireplace opposite it. Clay figures in a niche are part of an Amlash collection from the last royal family of Iran.

The four guest suites overlooking the courtyard are each a different color—yellow, mauve, blue and green—and laid out to correspond with the colors of Terry Allen Kramer's linens. Boardman designed not only the bamboo bed in the yellow room but another of the decorative beds and much of the furniture in the other three. Terry Allen Kramer had wanted "a fantasy look" in these suites, and that is what she got.

> "No matter how grand the place, I wanted it to have humor. It had to be young and fun."

No one can visit La Follia without being enchanted by the sunshine-flooded morning room, a prime conversation piece and a perfect place for lunch. Fashioned after an old English orangerie, it is a bower of white treillage over apple-green-painted walls; the ceiling is tented with a striped fabric. Terry Allen Kramer especially loves the delicate upholstered English wheel-back chairs. And she's crazy about the carpet, a cunning menagerie starring frolicking monkeys and preening parrots. Just the ticket for a palazzo that doesn't take itself seriously. □

CAROL BURNETT

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described pack rat—"I don't throw things away; I just frame them"—Burnett has amassed a kind of personal Smithsonian of photographs, memorabilia and art. Pictures of friends and relatives and Bob Mackie's watercolors of Burnett's television characters consume a wall of the media room. Heirlooms such as a quilt sewn by Burnett's great-great-grandmother mingle with younger artifacts, like a pair of Japanese paintings from her house in Hawaii. And then there are the gifts. Silver pieces from Julie Andrews and Lucille Ball. Rocking chairs from Jim Nabors. A corrugated cardboard chair and ottoman from Frank Gehry. A clock from Harry Connick, Jr. A painting from Tony Bennett—a portrait of Burnett—signed "Benedetto."

A year ago Burnett settled into the house, which a Native American shaman had blessed. She lives alone, but a guesthouse and gatehouse lend themselves to visits from friends, her sister and her three daughters. She likes having a few neighbors like Marsha Mason and Gene Hackman—"a little bit of Hollywood without being overwhelming." Her social life is not taxing: "I love to go out for dinner, even though I have that great kitchen. Sometimes you'll be at a restaurant and there's someone from L.A. who you don't know that well but get to know because they're not going to an appointment or work. It's very kick-back."

While unwinding from *Moon* and awaiting the birth of her first grandchild, she's been studying some movie-of-the-week and feature film scripts. "But movies tend to bore me," says Burnett. "You sit around and sit around and finally they're ready for you and you have to shave again. What I do like is being in front of an audience." Which is why she appeared last month as Helen Hunt's mother on the NBC series *Mad About You*—a favorite show and an engagement she wouldn't mind repeating. It's also why she recently completed a seven-city speaking tour—a question-and-answer gig that struck a familiar chord with fans. "I loved it. I had no act, no preparation, no orchestra," she says. "I just put on a dress, walked out and told the audience we were bumping up the lights." □

FRANK ISRAEL

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Israel's nod to another Frank who preceded him in Los Angeles, Frank Lloyd Wright. Rarely has any architect, including Wright, produced a room that possessed such monumentality on a small scale—monumentality condensed and focused, like a laser. There are allusions to Wright's Taliesin West and to such later Wright works as his exquisite Seth Peterson Cottage in Wisconsin (see *Architectural Digest*, February 1993), but the interpretation is Israel's own. If no single detail is literally Wrightian, the whole is a brilliantly inventive homage in which the master architect's forms have been blown apart and then pulled back together. The composition of this soaring little wing evokes not only Wright's architecture but the broader tradition of California modernism of the 1940s and 1950s.

Away from the main section, on the side, a stucco wall encloses the stair to the second-floor study. The wall has been turned into a warped plane that tilts out and reaches toward the sky, looking less like a wall than sculpture. That same wall at its lower end pushes back under the stairway, revealing a ghostly hint of a staircase in relief.

For all the richness of ideas in this house, nothing violates the fundamental premise of the design, which is to make living space. Frank Israel, perhaps alone among contemporary architects of serious theoretical bent, never tried to deny the critical role his clients played in shaping his designs. Indeed, not long before he died he delivered a lecture in which he presented his architecture as a synthesis between his own ideas and the wishes of his clients, distancing himself from those architects for whom accommodation to function is taken as an indication of some kind of weakness. Far from disparaging the demands of clients, Israel found inspiration, even joy, in them.

"The thing about Michael and Cecilia is that they asked me all the right questions," he said last spring, sitting in the just-finished Dan living room, in what would turn out to be his final visit to the house. "Great clients make great buildings—I wouldn't want to design a house in a vacuum. Interacting with the people who will live their lives there is where the challenge is." □

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fashion compositions that, while often abstract at first glance, evoked a dislocated poetry that helped make Man Ray a leading exponent of Surrealism.

Technically the rayographs are very sophisticated. Since three-dimensional objects were used, cast shadows became elements in the composition. The artist even managed to introduce the human form into his photograms. He also used beams of light and projected images, which added a variety of textures.

Man Ray's skill with the photogram was equaled by László Moholy-Nagy, the Hungarian avant-garde painter who from 1923 taught at the Bauhaus. It was Moholy-Nagy who coined the term photogram (*fotogramm* in German). Working closely with his wife, Lucia, he began experimenting with the technique in the summer of 1921 in Berlin and soon was producing complex and satisfying plates on a surprisingly large scale (up to two feet by three feet). As he and Lucia explored variations on the basic technique, they managed to create illusionistic effects that caused shapes to appear to be suspended in space and to have an ethereal quality that Moholy-Nagy described as being "dematerialized." The end product in each instance was a piece of constructivist art as sophisticated and controlled as any of the artist's painted or three-dimensional compositions of the same period.

It is perhaps no accident that Schad, Man Ray and Moholy-Nagy were all painters. They were not interested in turning photography into art with a capital *A*. They saw it rather as one weapon among others in the avant-garde battle to create a new vision of the world.

Other advanced painters, including the Russians El Lissitzky and Alexander Rodchenko, experimented with photograms, as did the Hungarian artist Ervin Marton. Relocated to Paris, Marton became friendly with his fellow countryman Brassaï and took many photographs of street life very much in the Brassaï idiom. In addition to this underappreciated body of realist work, however, he also made photograms that are notable for their simplicity and refinement.

Some of the successors to these painter-photographers were photographers pure and simple, but to the extent that they worked with photograms, they would always be involved with idioms that had been initiated by painters, usually with either a constructivist or a Dadaist/Surrealist bias.

Among those in the latter camp was E. L. T. Mesens, a Belgian musician and an associate of René Magritte's, who produced some witty collagelike photograms in the style of Man Ray. Mesens's images usually involved familiar objects, such as nail scissors or razor blades.

Other artists pursued a strict constructivist course closer to that of Moholy-Nagy. Forced by the Nazis to leave Germany, Moholy-Nagy himself eventually found his way to America, where in 1937 he helped found the New Bauhaus in Chicago and encountered a devoted and gifted disciple in Arthur Siegel, who organized the department of photography at the New Bauhaus. Although inspired by Moholy-Nagy, Siegel's best photograms are quite original. In some early examples he worked with recognizable and intrinsically beautiful objects such as wineglasses. Later he created rich photographic "tapestries" consisting of overlaying grids of weblike textures enlivened by carefully modulated plays of light and shadow.

Man Ray, Moholy-Nagy and Schad are the names that come most readily to mind when we think of the photogram. Clearly, however, the possibilities of the technique appealed to many adventurous artists between the wars, and it is perhaps not surprising to discover that Picasso—the perpetual experimenter—made inventive use of the photogram to produce, among other things, portraits of Dora Maar in which photo-imprinted snippets of lace and torn paper were used to create her likeness.

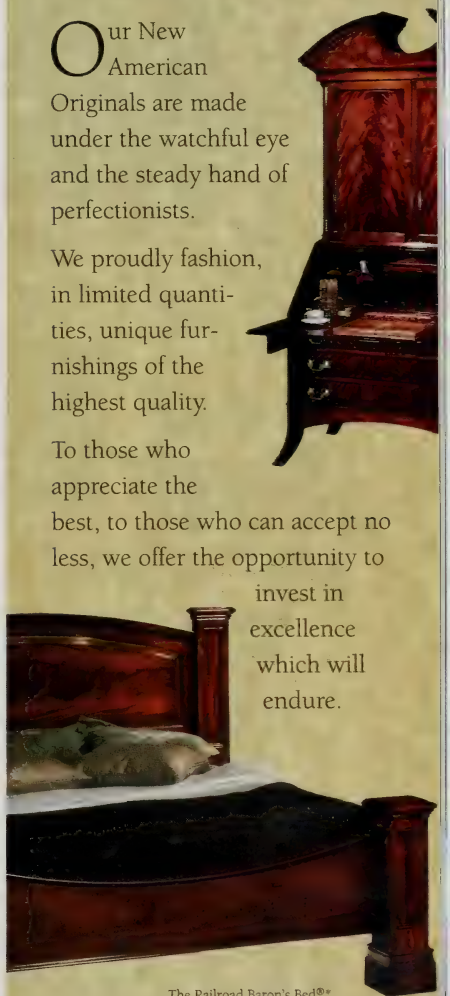
There is a tendency to associate photograms almost exclusively with the avant-garde of the twenties and thirties. In fact, the technique never went away, and there has been a revival of interest in the genre in the past couple of decades. The photograms of the period between the wars, however, reflect an eagerness to discover a new vision that belongs exclusively to the first wave of modernism. Because of this, they retain the power to stimulate the mind and to evoke the optimism of those already distant times. □

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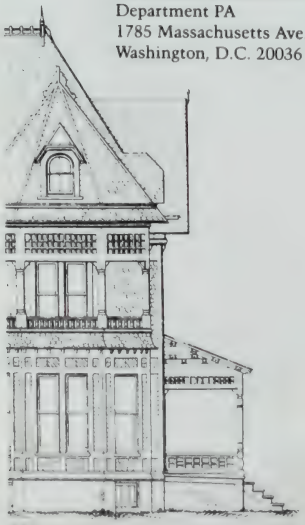
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NICOLA BULGARI IN ROME

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artists as "a Sicilian Edward Hopper."

Bulgari is not immune to romance. A contemporary chair designed by painter Anna Keen punctuates the solidity of his living room like a delicate exclamation point; lacquered, it is painted with a blue-and-pink cloud-swept landscape (almost like an echo of a Fragonard).

He takes refuge and pleasure in objects. In the entrance hall, for instance, there is a wooden ship made completely to scale by an unknown American airman who spent the war in England. It is as engaging and as cunning—its hundreds of parts movable—as a dollhouse.

One has only to regard the black Corian kitchen to understand the importance of function to Bulgari—a function wedded to sybaritism. Racks of French wine abound. "Italians are too individualistic to control wine properly," he pronounces rather sadly, "but Italian food is the best in the world." His cook comes from Marche, that "little-known region of Italy" where the Apennines sweep down to the Adriatic, the valleys are narrow and deep and the people are friendly and industrious. The candid scent of fresh strawberries and the provocative fragrance of tomato sauce flower the room.

> Above Bulgari's emporium is his small flat, which his designer calls "a pocketbook house."

The master bath is another lesson in sybaritism: Creamy white and gray-green-veined marble edged in dark green marble is as luxurious as a Mughal garden; it's cool, restrained and extravagantly simple.

From room to golden room, the light is a benediction. Nothing is coarse; one never experiences the vulgarity of luxury trumpeted for its own sake. Homely materials (canvas) are mixed with rich materials (raw silk); contrapuntal solidity and lightness mix in accomplished harmony—a great, assured look accomplished with goodwill and imagination and the coincidence of opposites: Bulgari and Visconti. □

LARRY YAW

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frame segments of mountain or sky. "We wanted to bring the landscape into the house, but in a carefully modulated way," explains the architect. "The natural surroundings are a marvelous but immense presence that had to be orchestrated to human scale." The master bedroom, with its seventeen-foot peaked ceiling, is minimally furnished with a wide bed and a few wicker chairs, but its windows offer a sequence of vistas. The second-floor bedroom in the children's wing, dubbed the Princess Suite, opens onto a tiny triangular balcony that overlooks the forest and gives glimpses of mule deer, elk, foxes and the occasional black bear.

Curiously, almost all the baths have shower stalls but no tubs. "We prefer showers—it's a family thing," Phyllis Yaw says. "The tub we have is intended for bathing our future grandchildren when they're babies."

> Skewed bay windows pop out of the siding like bug eyes pointed toward towering red cliffs.

Overall, an interplay of cultural memory with the natural environment is what truly distinguishes the house's essential character. Set apart from Aspen's busy sport-cum-culture resort scene, the strong, simplified forms evoke a sense of self-contained isolation that derives from a long tradition of settlement in the wilderness of the West. In winter, when the aspens lose their leaves and the snow piles up eaves-high, the walls and roofs are integral with the general brilliant whiteness. In summer, when the slopes turn bright green and the sky is a deep blue, the solid farmhouse profiles signal shelter.

"When the early settlers built their houses in the West, they were looking for two things," Larry Yaw says. "First, they sought a feeling of protection in a hard context. More profoundly, they wanted to make a distinct architectural statement, saying, 'We're here to stay,' in the vast, often hostile territories they entered. In my own way, I've tried to do the same in this house." □

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the fire), Wilk immediately agreed to it.

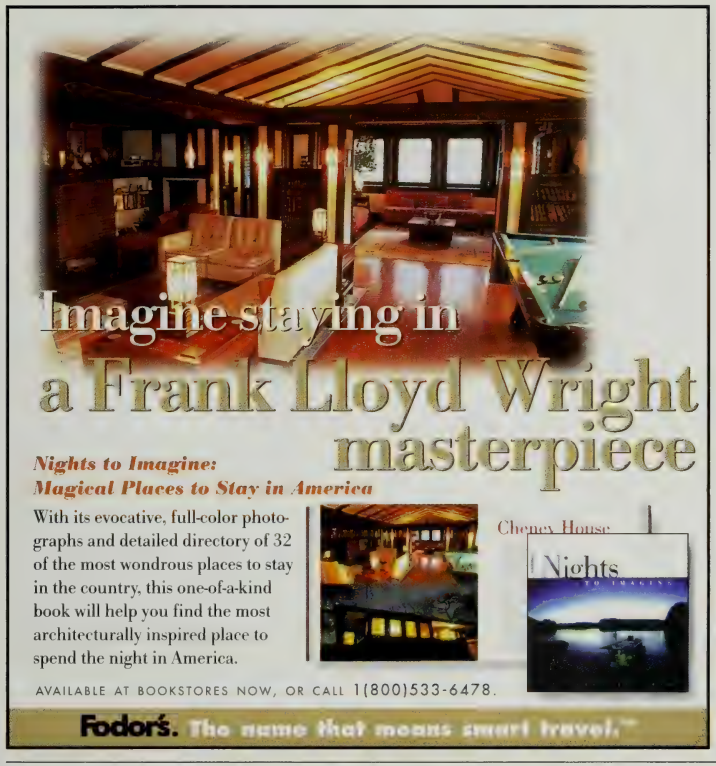
Johansson characterizes the house as "very tailored, with small flare-ups around the room." She might also be describing the way she and Robinson Scott approach their work. Johansson says she leaves her partner in charge of the mechanics. "I wanted to know how we were going to get the split surfboards on the wall," says Robinson Scott of the surfboard shelves in the office. Johansson, on the other hand, says she enjoys entering Robinson Scott's linear world and "blowing things up."

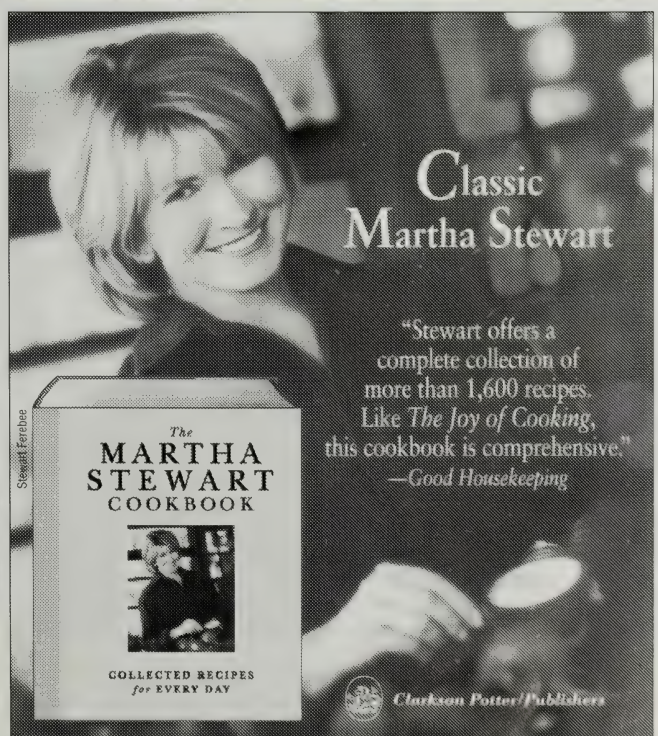
"They put together the design concept based on my disjointed jumble," Wilk says. The designers say they took their cue from their client's wardrobe: brilliantly colored ties bouncing off otherwise understated apparel. "I like the way color resonates in Larry," says Johansson. "It's not at all what he appears to be on the surface."

Once their research was done, the group distilled their design scheme down to one driving force: Roy Lichtenstein and his use of color—unexpected, disparate, yet always precise.

"We were going to do a tabletop and silk-screen the glass into some Lichtenstein stuff," says Robinson Scott, "but it was too close, too specific." In the end, the designers created much of the furniture themselves, even though they remain steadfastly opposed to the idea of starting their own line. Too risky, they say, too many expectations that might make their work predictable. The low table in the living area is a case in point. After searching several continents for the perfect Pop art piece and tossing out more than two hundred of their own designs, Robinson Scott threw her hands up in disgust one day and sketched a two-part exclamation-point table, as if to say, "There! That's it!"

For Wilk, the ultimate compliment came when his parents offered to swap houses with him. "My mother was trained as an engineer and an interior designer," he says, "so I grew up in a house that had a sense of style and proportion." The experience also helped him to balance his logical self and his more creative side. Now, whenever friends see his place for the first time, he awaits that familiar little smile that tells him his creativity has triumphed. □





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industrialization had not yet encroached and individual craftsmen and their wares would be welcomed.

The earliest known coverlets were loomed in rectilinear patterns, using folk motifs already familiar in quilts and tablecloths and napkins, such as snowflakes, sunbursts, diamonds, squares and pine trees. The use of limited color schemes emphasized the strong geometric qualities and design clarity of these first coverlets.

Geometric coverlets continued to be made into the 1820s, until an innovation from abroad revolutionized the technology of weaving. In 1806 Joseph-Marie Jacquard, a weaver from Lyons, patented a radical improvement for the loom on which coverlets and other figured textiles were woven. Jacquard, who began his career as a drawboy—an apprentice who sat on top of the loom and drew up the threads so patterns could be formed—invented an apparatus that could be mounted on the handloom that would eliminate the drawboy and make it possible, via sets of punched cards, to produce elaborate curvilinear and pictorial designs. The device was an instant success because thousands of threads could be controlled with punch cards. A new universe of handsome and intricate representational designs could be offered to consumers.

The Jacquard attachment arrived in the United States in the 1820s, and by the 1830s "figured and fancy coverlets" were popular possessions. Weavers could make figured coverlets with prepunched cards, but if they were imaginative enough, they could design their own patterns. Limitless possibilities existed now that nearly any image could be copied.

With the spread of the Jacquard device and the expansion of the pictorial vocabulary that it promised, figured and fancy coverlets became significant for what they suggested about domestic life, business and politics in small towns and rural communities. Discernible in the patterns and inscriptions of professional weavers are local and national preoccupations, from the ordinary comings and goings of daily life to the impact of important personalities and famous events.

Many weavers responded to the growing taste for Victorian elaboration by creating gorgeous floral medallions of roses, lilies, violets and ferns. The progress of the republic's prosperity also found its way into coverlets, with imagery celebrating the coming of the railroads, the building of ships and the sprouting of grand houses. Other artisans registered the political strains of a growing nation—they portrayed a seemingly rough-and-ready democracy but one holding itself together against heavy odds. Union, ever desirable but always fragile, was a paramount concern among weavers, most of whom lived north of the Mason-Dixon line. They portrayed patriotic themes, manifested in pictures of Miss Liberty, Old Glory, Washington on horseback and the eagle from the Great Seal of the United States, its head turned toward the olive branch of peace. Incorporated into these pointed patterns were pious sayings, hymns and inspirational slogans, most notably "United We Stand" and "E Pluribus Unum."



***Overshot Coverlet*, circa 1835. Cotton and wool; 7'4" x 6'4". The overshot-weaving structure, which used one warp and two wefts, was perhaps the most popular. Many geometric overshot coverlets are the work of nonprofessional weavers. Woodard & Greenstein, New York.**

The weavers' hopes for unity, threaded into the warp and weft of their creations, were, of course, blasted by the Civil War, which accelerated the mechanization of the textile industry and doomed hand weaving. What had happened in Europe was now occurring in the United States, but the weavers had no other place to go. Their artistry could not withstand the pressures of a world increasingly hungry for standardized goods. □

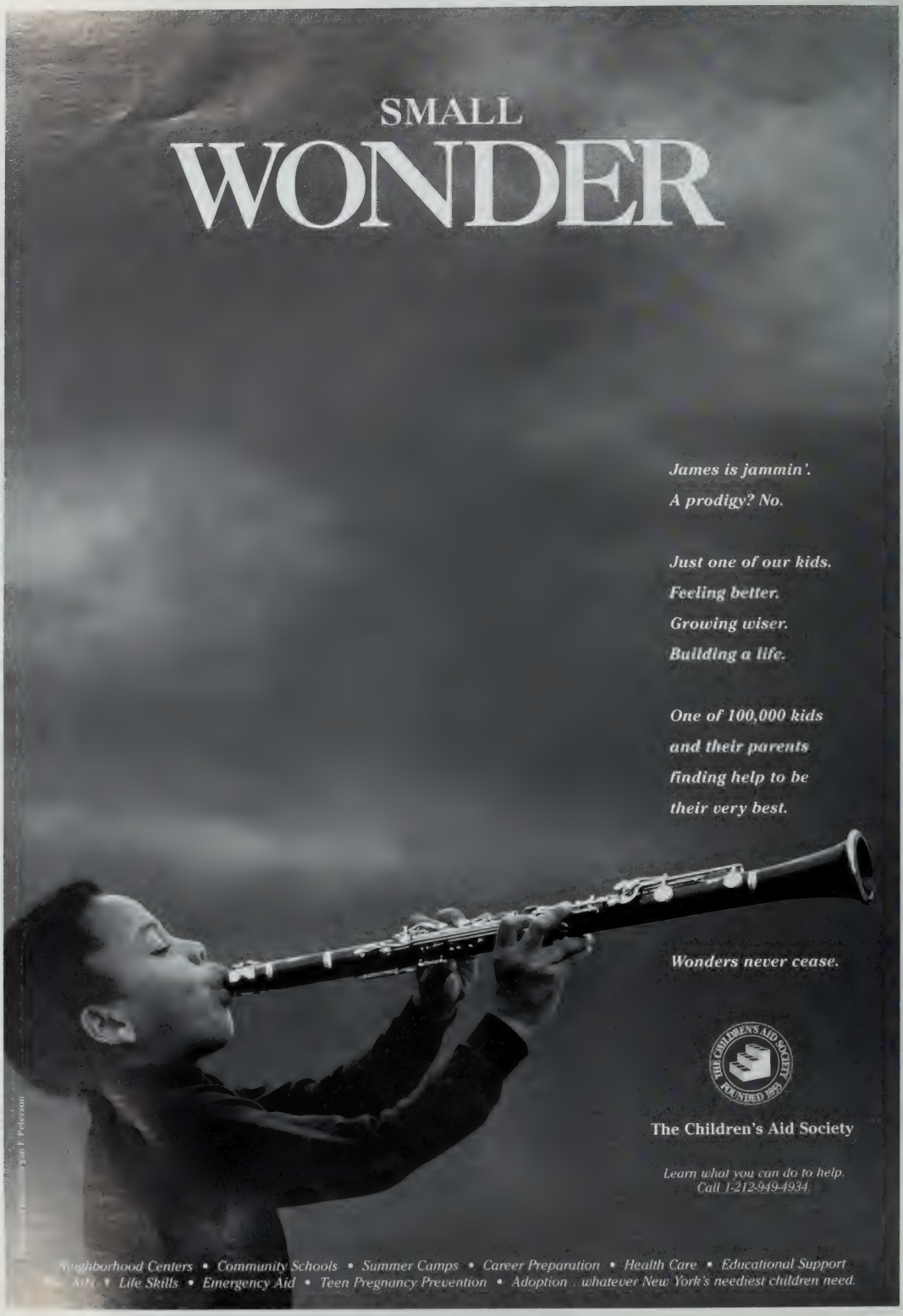
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ular influence Eames's application of color had on me."

Like the Eameses, Rogers is fascinated by artifacts from the past. "What happened in Mayan times, for instance, affects what's happening now. Our sense of color and form is a continuation of a great visual tradition. You see that too when you look at the art of Japan, a feeling that objects can be both historical and modern and that simple objects are good. I don't mind being called a modernist," he adds, "it's just that I don't see why a modernist shouldn't appreciate the past. I love the old. I enjoy what's in the National Gallery and the Louvre just as much as modern art. My feeling is that good artists have always been modernists."

Furnishing the house has been a matter, Rogers says, of "assembling pieces we're happy with." Jacobsen stacking chairs in different colors, an expressive counterpoint to the more predictably serene modernity of the Norman Foster glass table and the Le Corbusier leather sofa and chairs, are one example of the interior's exuberance. The Rogerses' bed —the centerpiece of their new and more private bedroom—is another. Designed by Ab Rogers to hold storage, it is painted yellow to echo the room's brightness.

"I love big spaces, and I love looking out," says Rogers, referring to the first-floor main living area, which seems to visually accelerate up the stairway from the kitchen, dining and sitting areas to the mezzanines. "I call it the piazza, because everyone comes through here." The original full-length windows are now hinged and open inward. There are no blinds. "That means people outside can look in," Rogers says, "which is fine."

Good food is an important part of the Rogerses' lifestyle. Despite its sleekly refined, metallic minimalism, the kitchen component of the "piazza" is transformed when in use into a compact, ergonomically tested model of professional, fold-out efficiency. Ruthie Rogers owns and is one of the chefs of the renowned River Cafe, which is located near the offices her husband designed for himself in a converted warehouse at Thames Wharf. (She, along with her partner, Rose Gray, authored the just-published *Rogers Gray Italian Country Cookbook*, which features the northern Italian classics for which the restaurant is known.)

"I've been very lucky," says Rogers, who was born in Italy and spent his childhood in Florence. "I've always lived with good cooks, from my mother onward." He designed his house so that one "can talk and cook at the same time, rather than disappearing into the kitchen." A counter-height island of stainless steel is all that separates the cooking and sitting areas, allowing conversation to flow freely.

Rogers believes that his early years, including his family's move to England in the late 1930s, played an important role in the development of his deeply held architectural ideals and preferences. "Having had an Italian background," he says, "and with my mother being a potter, I never had the 'shock of the new' after the war, which caused such a tremendous backlash among many members of my generation. I've always had a pleasing, stimulating environment. My upbringing was among clean, polished materials: My mother had Bauhaus furniture at her wedding reception. I don't think all that is a prerequisite for designing well, but I'm fortunate to have had it."

Richard Rogers's house is a perfect example of the balance between permanence and change that he constantly strives for in his work. His attempts to popularize modern architecture, in contrast with the contrary view associated with the Prince of Wales, have single-handedly changed the public perception of this movement. He likes to cite the statistic that over the last ten years some seventy million people have seen the Pompidou Centre, more than the total number of visitors to the Eiffel Tower and the Louvre combined. His aim, to use architecture as a vehicle with which to make his own city a model for others, continues to be seen in his designs: his renovation of Billingsgate Market; his scheme to turn Trafalgar Square from a traffic roundabout to a pedestrian piazza; his sweeping, long-range plans to convert the Thames, which he describes as "the biggest open space in London," into "the great blue highway" that it once was through a system of river buses linking sites along the shore.

In this context, Rogers's house is only a small part of his vision, but it is significant as a reminder of the consistency of his principles and the humanistic tradition in his radical approach. □

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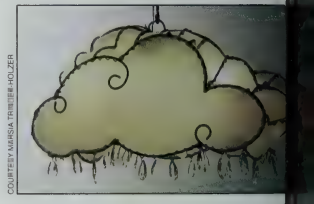
TO THE TRADE


COURTESY MARSIA TRINDER-HOLZER

LIGHTEN UP

When **Marsia Trinder-Holzer** was attending art school in her native England, she had no idea that one day she would be designing and making costumes for rock stars. "I used to fly around on Elvis's private jet putting rhinestone after rhinestone on his costumes. He'd say, 'I love it, but could you put on some more?' " says Trinder-Holzer, who has come to rest in New York and is now creating lights. Airplanes being a familiar theme in her life, she welded the frame of a propeller plane and covered it with patches of parchment linen laced together, and, voilà, she had a chandelier for her entranceway, which, by no coincidence, is painted with clouds. She also concocted a cloud chandelier of white linen dripping with crystals (below right). Indulging her imagination and sense of humor further, Trinder-Holzer made a five-foot-tall chicken floor lamp with long, skinny legs (left), shown at the Earl McGrath Gallery in New York last year. Now she's producing a line of hat wall sconces, including a bonnet (above right), a trilby and a baseball cap, and cloud table lamps for her second show at the McGrath Gallery, which opens Dec. 7, as well as other custom work. Earl McGrath Gallery, 20 W. 57th St., New York, NY 10019; 212-956-3366.


COURTESY MARSIA TRINDER-HOLZER


COURTESY MARSIA TRINDER-HOLZER

SISAL COUNTRY

It's tempting to hang one of **Chari Grenfell**'s sisal or jute rugs (right) on a wall instead of placing it on the floor. "I paint these rugs as a way for people to live with artwork and pass it down to younger generations," says Grenfell, who paints freehand using a brush and airbrush so that no two rugs look alike. Grenfell chooses her subjects at random—a series of 16th- and early-17th-century black-and-white engravings of herbs and fruits she saw in a book inspired her to paint them in color, offering each in a limited edition of 25. Her *Mt. Mazama* rug depicts the 7,000-year-old abstract rock art designs discovered in what is now Crater Lake, while the *Raven* is her interpretation of Northwest Native American art. Chari Grenfell, 541-593-6751.


FRED ALEXANDER


FRED ALEXANDER


COURTESY DESIDERATA


DAVID GLOMB

STEEL WORKS

New to Los Angeles's antiques trade are Ismael Diaz and Donald Stewart, who have assembled a small collection of Victorian to 1930s steel furniture that they are selling from **Desiderata**, a small store on Third Street. The metal furniture (left) includes a set of six French café chairs, made in Brussels in the 1930s and found in the Eiffel Tower; a grate tabletop, made from a 1930s to 1940s manhole cover set into its original square plate and standing on four aged balustrade posts; and a rare 1920s French tulip-shaped urn on a two-step pedestal base. Candles and other bath products are displayed because Desiderata is all about "what's desired as essential or necessary," says Diaz. Desiderata, 8024 W. Third St., Los Angeles, CA 90048; 213-852-4811.

continued on page 228

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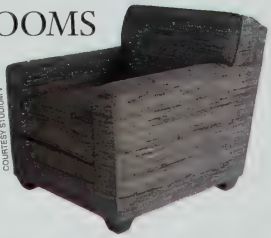
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IN THE SHOWROOMS

● Studium V

New York is now home to Studium V (212-486-1811), a new showroom started by David Meitus and Kathy Kvern, who were previously in Chicago's Merchandise Mart. The mainly modernist offerings include stone flooring and architectural elements, linen and Thai silks, lighting and furniture. From **Koch Smith**, a



COURTESY STUDIUM V



COURTESY STUDIUM V

Koch Smith's Frank chair (above) and Hugues Chevalier's Liberty Zebre chair and sofa (below)

Chicago design firm, comes a 50-piece collection, including a Barrel chair with a curved mahogany shell and a Frank chair, a squared-off club chair modeled on a design of Jean-Michel Frank's. **Hugues Chevalier** is a furniture company producing new Art Déco pieces in France and Italy that Studium V is bringing to America for the first time. In the line are the Liberty Zebre chair and sofa, with curved wood frames and stenciled leather upholstery, and the Dominique sofa, with its sky-scraper-style arms that incorporate integrated tables and a small bookcase.

● John Boone

John Boone (212-758-0012) and his partner, Christopher Lockwood, have produced a large collection of tables created over the last 50 years by veteran designer **Paul Jones,** whose work the showroom manages. Among the gems are a polished brass circular table standing on an elliptical support; a circular glass-topped Louis XVI–style table on sterling silver legs; and an International Style table on sky-scraper-like stainless-steel legs. Also in the collection are an étagère Jones designed with Billy Baldwin for Cole Porter's Waldorf Towers apartment and a glass table on iron legs he designed for the private quarters of the Kennedy White House.





COURTESY JOHN BOONE

Paul Jones's table on silver legs (above) and bar table (left) at John Boone

● Maya Romanoff

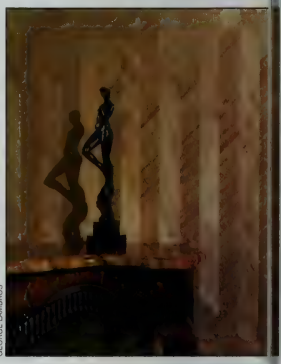
Maya Romanoff in Chicago (312-465-6909) has refined and expanded its collection of wood-veneer wallcoverings called Ajiro and is calling it Ajiro+. Taken from the Japanese word for "diamond," the wallcovering features paper-thin parquetry in a checkerboard, a herringbone and a diaper pattern, among others. A wallcovering called *Island Weave* is a grass-cloth-like fabric woven of mulberry fiber and paper. In the Maya Romanoff Jewel Collection, rayon fibers have been stamped or rolled onto paper to make wallcoverings with iridescent surfaces and a variety of patterns.

● Whittaker & Woods

New York's D&D Building has a new showroom from London, Whittaker & Woods (800-395-8760), which represents several traditional British textile and wallpaper companies. **Cole & Son** has an inventory of 1,500 papers hand-printed from wood blocks that have been used in



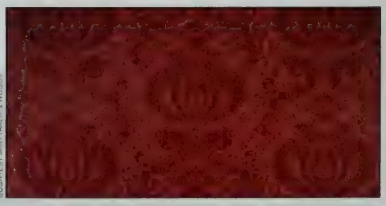
GEORGE LAMBROS



GEORGE LAMBROS

***Opal* (above) and *Chevron* (below) from Maya Romanoff**

Buckingham Palace and Balmoral, among other places. **Zoffany** creates traditional fabrics and wallpapers such as *Emperors*, which is a finely printed chinoiserie pattern of figures and flowers against a white background. **Harlequin** has more contemporary fabrics, such as *Alessio*, which has bowls of fruit in Matisse-like colors. *Cherubs* comes from Whittaker & Woods's own archives and has a design of putti. □



COURTESY WHITTAKER & WOODS

***Belvoir* (left) by Cole & Son, available at Whittaker & Woods**



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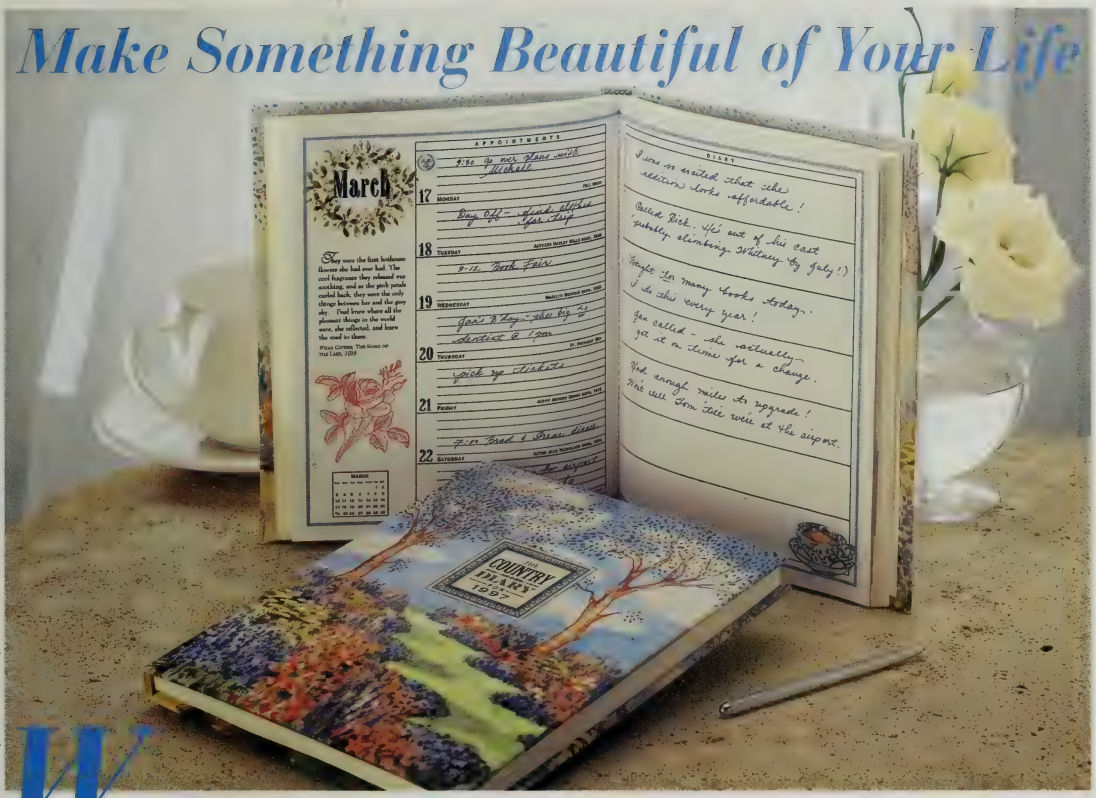
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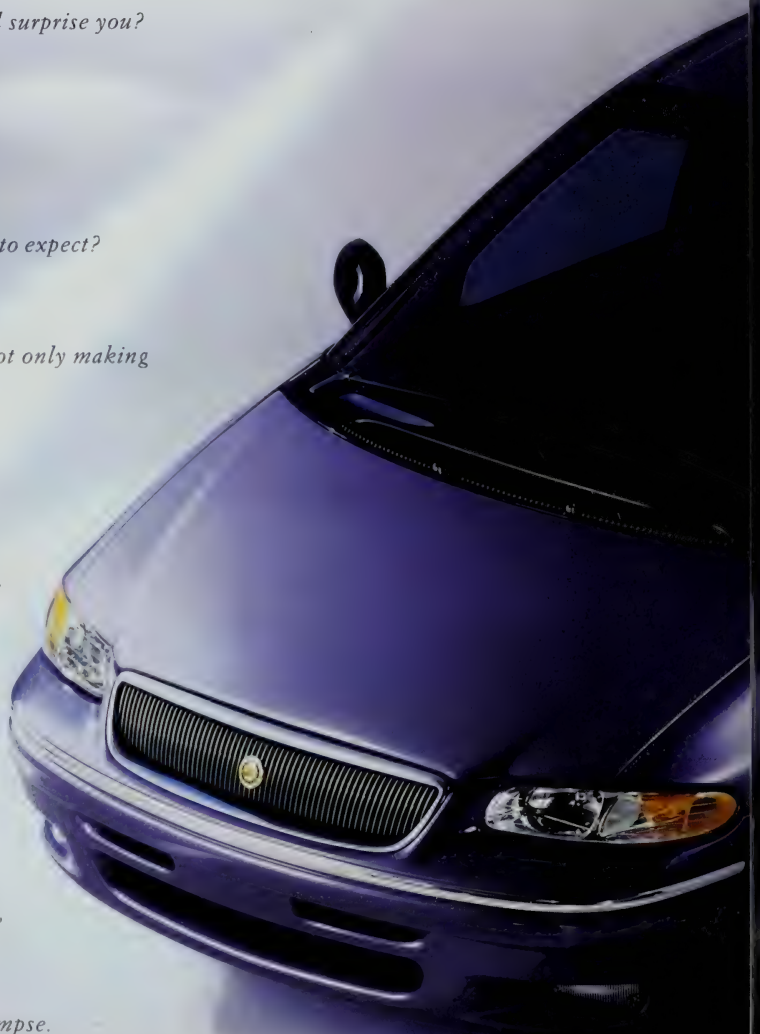
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